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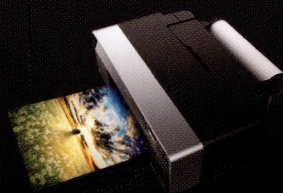


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COVER Rolling clouds head in near Port Willunga jetty, South Australia. Image by Dylan Toh. Canon EOS 7D, 10-20mm lens @ 10mm, 1s @ f/11, ISO 400, tripod, polariser, 3 stop reverse Graduated Neutral Density filter. Colour corrections, contrast & levels, sharpening in Photoshop CS5.



32



48



Contents

26

FEATURES

22 One Shot HDR

High Dynamic Range imaging technique is changing the way landscape images are created. Until recently based solely on the use of multiple images, HDR is also possible using a single image. George Suresh looks at how you can create a single shot High Dynamic Range image.

26 North By Northeast

Marianne Lim and Dylan Toh took a short trip to some spectacular areas of Tasmania, and came back with a collection of stunning landscapes. Here they explain how you can work on a tight time frame and with a limited budget to still create really strong landscape images.

32 Lift Your Landscapes

Before you shoot another standard landscape image, Editor Robert Keeley advocates stopping and re-thinking your approach. A different thought process, combined with the careful use of a few simple techniques and tools, can yield significantly improved results.

38 Profile: Richard Green

Former UK resident Richard Green made his fortune in business, but then sold up and moved to Australia so he could spend time photographing our unique natural environment. Now he spends his time flying by helicopter to our most remote regions so he can shoot stunning panoramic images and convince us to save our natural treasures. He spoke to Robert Keeley.

44 Ultra-wide Zooms

If you want to make more high-impact landscape images, wide-angle lenses can really help. Here technical writer Peter Burian reviews some current high-quality options on the market.

48 Locations - Kempsey, NSW

Stephanie Jackson took her kit into the bucolic landscape surrounding Kempsey, on the New South Wales north coast. Here she tells what to look for if you're heading into the region.

DEPARTMENTS

06 Shoot

08 Your Best Shot Competition

The first monthly selection for our "Night" category.

13 Viewpoint

14 Questions & Answers

16 QuickSnaps

18 Straight Shooter

With Darran Leal

20 Learn From The Pros

With Frances Andrijich

54 Test – Nikon D5100 SLR

By Peter Burian

58 Product Shop

60 APS Gallery and Column

64 Harvey Norman Image Doctor

74 The Back Page



08



54



20



60



64

EDITORIAL TEAM

Editor: Robert Keeley
robertkeeley@yaffa.com.au
Editorial Assistant: Jennifer Harris
jenniferharris@yaffa.com.au
Contributing Editors: Peter Burian,
Shubroto Bhattacharjee, Prashputita Greco,
Saima Morel, Anthony McKee.

ADVERTISING

Advertising Manager – Annie Jelleff
(02) 9213 8261 anniejelleff@yaffa.com.au
Advertising Production: Dan Lal
(02) 9213 8216 danlal@yaffa.com.au

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www.yaffa.com.au
CALL 1800 807 760
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Circulation Manager: Lanya Sadi
Marketing Manager: Antonia Matolov
Group Production Manager: Matthew Gunn
Art Director: Ana Maria Heraud
Designer: Peter Wilson-Jones
Studio Manager: Caroline Milne

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With Robert Keeley
EDITOR

Lure of Landscapes

The real challenge – and lure – of landscape photography is to capture that elusive moment when light and nature merge **into a sublime** combination.

There's a tree out on the rolling, windy western plains that's got my camera's name on it. I don't get to go past it that often – it's fair hike out of the city, and I only go near it occasionally. But I know there's a picture in that tree. At the very least it's an interesting shot, and if I can get it right, maybe even a great one. I haven't taken that picture yet, though I've tried more than once.

Since I first spotted it on my travels, I've driven past that tree many times, and I've had a fair crack at photographing it several times. But the picture I see in my mind's eye remains elusive. That's the lure of landscape photography – you just never know when you're going to get that great shot, or (often as not) when you're not going to get it. The last time I went by that tree – which is not too far off an infrequently used country byway, and constrained by a fence line – the weather just wasn't right. The time before I really went hard at it, and I actually stayed nearby overnight so I could travel down that country road before the sun came up. In the chilly grey pre-dawn gloom I set up my camera on a tripod (which meant I was serious), and waited. And waited, and waited... For a short while the scene looked promising, so I furiously fired off some frames. But it didn't last long, and in the end the sun came up through a veiled watery grey sky, and then drizzle drifted across the nearby paddocks, and the shot I can see so clearly just evaporated, yet again.

If you like shooting landscapes, more than likely something similar has happened to you. In fact, it's

happened to a lot of the greats as well (and all of the 'not so greats'). That's what makes landscape photography such a deceptively simple challenge. Trees, hills, rivers, and beaches generally don't go very far – at least not in our lifetimes. But they do constantly change. To capture the images you see in your mind, you need to adapt to the timetables of nature and weather. In our modern, fast-paced life, that's the real challenge. But it's a challenge which can bring its own rewards if you decide to take it on.

If you're serious about shooting landscapes you've probably nailed one of those classic shots at least once when it all came together – the intensity and angle of the light, the clouds, and perhaps the total stillness or wild fury of the weather – and you've taken one shot at which your family and friends will say "wow". That's the true test of any image – whether it excites or intrigues the viewer. It's a lot harder than it looks, but by the same token, the rewards are more than you can imagine.

One of the tests of the great landscape shooters is how often they return to a scene where they can 'see' their image. The best ones make it a point to keep going back to a location until they get their shot (if luck doesn't favour them at first). But they also work to improve their odds. Each time they miss a particular shot, they note the light and weather at the time. They'll check the angle of the sun in summer and in winter, and they will never relent on setting up their tripod, no matter how wearing it might seem to be to do so without any reward. Gradually that experience will allow them to reduce the odds. In short, the harder they work, the luckier they get.

Of course, as in life, the dice might never roll their way, and they might never get that shot, no matter how hard they try. Has that made their efforts a waste of time? Depends on how you look at it. All that honing of their skills may well pay off in a different situation. That's the luck of the draw, and the ongoing challenge. As for my favourite tree – it's still out there on the western plains. It's not going anywhere. One day I'll be right near it at just the right time, and I'll get that picture I've been building up in my mind. Or maybe I'll just get a couple of quiet hours to myself, enjoying the wide open countryside and a gentle breeze. Either way, it will have been worthwhile.

For further tips on landscape imaging don't forget to check out *Australian Photography's* new website – australianphotography.com

BELOW While certain landscapes never change, the weather and lighting around them always does. Capturing these effects is the real challenge of landscape photography.



IMAGE BY ROBERT KEELEY

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Your Best Shot: *Night*

Our First Monthly Selection!

This month we publish the first selection of images for our "Night" category. Shooting in very low light is one of the great photographic challenges, but this section resulted in some interesting and creative work.

Remember, if it's worth submitting it's worth making (or getting) a good print! **AND PLEASE GET YOUR SUBMISSIONS IN EARLY!** As stated each month we need PRINTS for assessment, but we are now seeking digital submissions via CD. **WE MUST ALSO HAVE ALL SHOOTING DETAILS** including camera, lens, shutter speed, aperture, film (if any), filter use, tripod, and details of any software manipulation. **Please note that as stated previously images are no longer being returned!**

The closing date for our next subject, 'Pets & Domestic Animals', is November 4.

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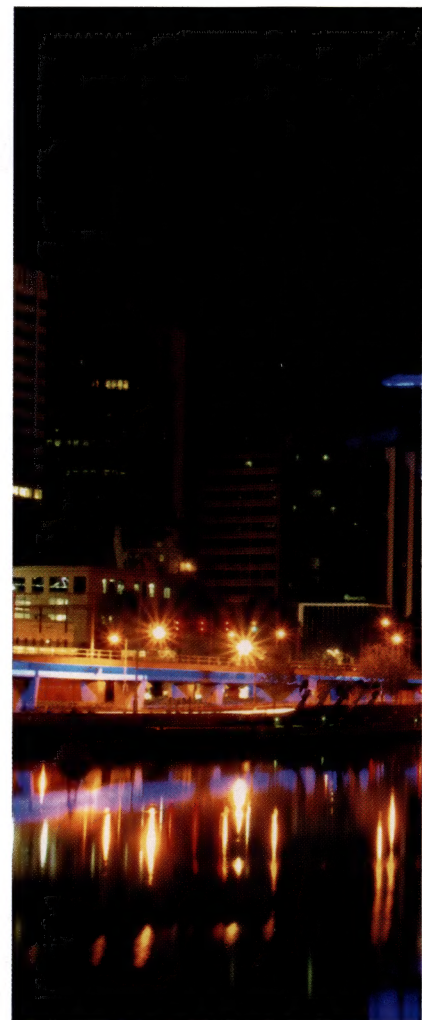
Photographer **Andrew Hitt** {right}

Editor's comment

We received quite a lot of images of fireworks for this category. That's understandable because they're a popular subject for amateur enthusiasts (and often professionals) to photograph. Most of the shots we see of this subject, however, rarely include much context, and that's what attracted us to this image. This fireworks shot, taken at Alice Springs, is all about context. By placing himself on a hillside Andrew Hitt has been able to offer a much broader perspective of the event where they took place. The carnival in the foreground almost appears as a miniature set, but the collection of lights adds some real strength to the shot. A longer exposure is the final touch in stretching out those flowing light streams.

Details

Nikon D3, 70-200mm lens @ 200mm, 6s @ f/13, ISO 200, tripod, electronic cable release, noise reduction, tungsten white balance.



Photographer

Eric Fisher {right}

Editor's comment

Star trails are a common attraction for night photography enthusiasts, and we duly received our share of them for this category. Once you've seen one, they usually need some other distinctive feature to make them really stand out. With this image we thought Eric Fisher worked hard to add some extra 'punch' to this scene, and in creating a nicely structured landscape image, but with the addition of those strong star trails, he built a composition which made us look twice. The tree on the left is quite distinctive, and the central axis for the star trails is well positioned using the rule of thirds. And we loved the colours.

Details

Nikon D300, 18-200mm lens, 2 minute exposures @ 1 second intervals, tripod. Remote control and dual batteries. 120 images stacked together in Photoshop.



Photographer

Gerry Van Der Meer {left}

Editorial comment

Whilst in some senses a standard night image, this shot has been well executed with a high level of technical expertise. It's nice and sharp and uses the artificial city lights very effectively. As well, that moonrise adds a slightly 'spooky' element to the whole scene.

Arguably the moon could have been photographed just a bit higher in the sky, but probably it would have lost some of its colour if that was the case. This is a neat shot which showcases some of the required skills in making strong 'night' pictures.

Details

Pentax K20D, 18-250mm lens @ 39mm, 1/30s @ f/22, ISO 800, 3 stop exposure compensation, tripod used. Slight flare removed from moon in Photoshop CS3.



Your best shot NIGHT

Photographer

Beth Field {right}

Editor's comment

Different interpretations always earn points with us. Here, Beth Field has eschewed the common approach which often attempts to create a razor sharp image. We think this different approach works well with this scene. This blurry, impressionistic shot is all about creating a feeling. The drawn out flames, the wispy trees – and most of all, that slight figure – all add up to an image with great impact. It just goes to show there is more than one way to make an effective picture. Well done on a different idea, nicely executed.

Details

Canon PowerShot G11, 1/3s @ f/3.5, ISO 400, white balance cloudy, camera balanced on the back of a chair.



Photographer

Paul Truslove {below}

Editor's comment

The ghostly effect created here is an interesting concept and its overall impact is powerful. The image was created relatively simply using a 'bulb' setting for an extended exposure on a moonlit night, with extra light provided by car headlights on high beam. There are only a couple of elements to this image (the grass and the building), but they are combined well to create a haunting effect. Good balance and composition also helps the image, but really it's all about creating a slightly surreal and impressionistic shot. Often, simplicity works, and that applies in this case!

Details

Pentax P30N film camera, 28-70mm lens @ 70mm, 8s exposure, bulb setting, Fujifilm.



Photographer

Suzanne Opitz {above}

Editor's comment

What a great concept! You could argue that the execution has a couple of minor flaws here, but the idea is very strong. Suzanne Opitz wanted to create an old-fashioned "film noir" effect, reminiscent of crime movies from the thirties and forties, and I think she's done a very good job of it here. We don't get many consciously created 'genre' type images which reference movies, so there are lots of marks here for originality. The highly effective use of black and white adds a few more points. Against that, the positioning of the man might arguably be a bit close of the right edge of the frame (though possibly not!), and the coat and his hand are just a touch too dark and thus "blocked up". The photographer used some cheap props and wheelie bins to hold the lights she used, and colour temperatures were not relevant because of the use of black and white. A very good effort.

Details

Canon 550D, 18-270mm telephoto lens @ 18mm, 1/10s @ f/3.5, ISO 1600, camera on a tripod and a cable release used to trigger the shutter button. Edited in Camera RAW, noise reduction, converted to black and white, extra contrast. (Millipedes on the wall were cloned out!).

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Your best shot NIGHT

Photographer

Kaoru Goto {right}

Editor's comment

This category attracted lots of images of city skylines, and where many of them lost points was because the photographers made their pictures well after the sun had set. This can work occasionally, but more often city skylines simply sit against a totally black background. You can create stronger images when there is still some light left in the sky. We got a few of those as well (which always makes the competition tighter), but amongst that smaller group we felt this was one of the best examples. There is some good impact here from the clouds in the still, warm sky, and those reflections in the still canal water really work nicely. Finally, the neon lights add plenty of punch to this sharp, well-composed image.

Details

Nikon D40X, 18-135mm lens @ 26mm, 3 seconds @ f/14, ISO 100, levels and shadows adjusted.




Photographer

Peter Thorpe {left}

Editor's comment

We got a number of images which used a similar idea in creating an abstract and impressionistic feel with artificial lights. This type of approach can end up being very 'hit and miss', but when it 'hits' it usually creates something which sticks in your memory. We liked this shot because it not only includes moving lights, but some type of lamp as well. The overall effect is something like an alien invader! The shot was created at the Vivid Festival in Sydney during the year, but it might have just as easily been made in outer space!

Details

Canon EOS 400D, 22mm starting focal length, aperture priority f/14 @ 4.5s, ISO 400. Camera on a tripod, starting @ 22mm, then zoomed out. Distractions cloned out from background. 



Bag Dangers!

Just thought I'd offer some words of warning about the weight effect of camera bags, particularly for the older *Australian Photography* magazine readers. I'm talking about the many articles discussing the best type of camera bag to use to hold a range of heavy equipment, which often don't mention the serious health implications. A year ago I bought a 70-400mm 4.5/5.6 zoom lens to add to my existing 17-40mm and 100mm lenses, without much thought to the increased 5.6lbs in my slingshot camera bag. Then over the last year I began to notice my left shoulder was becoming more painful and recently I found out that I have a large tear and severe bruising in one of my left shoulder tendons. I now await an operation. My camera bag with its three lenses, flash gun, Canon 5D Mk II camera, plus all the 'small bits' that I might need weighed a total of 13.4lbs (or seven kilos)! Swinging my Slingshot camera bag around my left shoulder with an awkward movement from back to front, then taking out my camera and a large lens, weighing its 5.6lbs, holding it up with both hands for long periods, etc; it's no wonder I've damaged my poor old shoulder bones.

As an "expert in hindsight", I have bought a lighter Canon 70/200mm f/4 lens and with just it and my monopod in the Slingshot camera bag the overall weight has come down from 13.4lbs to 6.4lbs. I hope after my operation I might be able to use it! It's a question now of how 'heavy' is 'heavy' and which type of bag is best, but I must admit my small Sony 'point and shoot' camera tucked away in a drawer may yet see the light of day, or perhaps I might even borrow my wife's 'carry on' airline bag, with its extending handle and trolley wheels!

Colin McCloud,
Via email.

More Colour Than Ben Hur

You look at many images a day, as I do as a judge. You must have noticed the frequency of over-saturation of images printed in *Australian Photography*. The covers showing Australian landscapes are beyond colours I have seen in my 40 years of travelling the outback. David Bigwood's piece on page 24 in the June 2011 issue is normal and welcomed. The cover and the one from the month before are 'extreme make-overs'. The page 48 spread about King Island (which I used to visit several times a year) is completely over the top. You might be having trouble with your printer, but the likelihood is that more shooters entering digital manipulation have discovered the saturation slider. Can a future article discuss curbing this enthusiasm to be brighter than Ben Hur?

Geoff Sherrington AAPS,
Via email.

These days, colour and saturation seems to be very much in the eye of the beholder, Geoff! Whilst I agree that the King Island Locations feature by Ian Rolfe appeared to have highly saturated images some shooters now view this as acceptable. The advantage (or disadvantage?) of digital manipulation is that a very wide range of options are on the table. In this magazine we're very happy to open the topic up to discussion. In publications entirely devoted to digital imaging, however, the debate seems to over - and brighter is apparently better! — Ed.



Consider Film Please

I read your letter from Mr Malcolm Daughtree of South Brisbane, referring to film cameras and use. I can only agree that you don't consider your analogue photographers in your respected magazine. I was an avid reader of your magazine from 1975 up to date, but I do miss consideration for publication of images using film, so if you want more subscriptions please add some film images. Film is not dead yet! Long live film!

H. D. Mielke,
Beachmere, Qld.

As stated many times, this publication is one of the few still covering aspects of film use. It's a fact that most photographers now operate with digital equipment, but for those who have an interest in film, we believe we still offer a viable option. Unlike some, we're not afraid to discuss the use of film. — Ed.

Looking For Lenticulars

I read with interest the letter from Peter Armstrong (Viewpoint, AP, Dec 2010) regarding lenticular images. I've been experimenting with analoglyphic using the old red and blue glasses with some success, and I found the videos of Russell Brown (www.russellbrown.com) highly

informative. He also goes on to describe how to make lenticular images from the analoglyphic images. While I have found this 3D imaging has shown another dimension (no pun intended) to my photography, I've had a lot of trouble trying to locate suppliers of lenticular lenses in Australia, thus preventing me from moving to the next step. Maybe someone at *Australian Photography* could help me in this regard, or maybe Peter Armstrong has succeeded in locating suppliers? Any help in this regard would be appreciated. I can be contacted at nin125@bigpond.com

Colin Critchell,
Wantirna, Vic.

We can't offer you much assistance on this particular lenticular request, Colin! Maybe our readers will have some more information to help you out.

Something to say?

If you have an opinion on anything photographic we'd love to hear from you. Send your letter to: Viewpoint, Australian Photography, GPO 606, Sydney, NSW 2001. Or email us at: jenniferharris@yaffa.com.au

Questions & Answers



With Prashputita A. Greco

Storing Digital Images

★ **Q:** Each year I burn my images onto a Kodak Gold DVD to store them and take them off the computer. But DVDs, as well as CDs, can get scratched or broken, and have a limited lifespan. I also do photo albums, but I can't do it with all my images. You can't leave them on the computer, because it could crash and with time it takes up too much space. A friend mentioned SD cards or memory sticks, because they're almost unbreakable and are easy to store. But I think they're also easy to lose. Then there are portable hard drives, something which would be close to an album, but how is their lifespan? And, if they get damaged by dropping them, or water ingress, are the images still safe, or are they gone?

Monica Schelling, Brisbane, Qld.

A: The feature *Data Safety* (AP, June 2011) covered storage options in great detail. Although I have redundant backups of my images on Hard Disk Drives (HDDs), I still burn my images onto DVDs: diversity is an important part of a backup strategy. Placing your DVDs or CDs into soft, black plastic DVD covers (where you press on the central segments to release the disc) will avoid stress fractures of the disc. Handling your discs carefully means you'll avoid scratches. At most, you may end up with a few scuff marks, which is the worst I've had to deal with over 15 years of extensive use of optical media. Also, note that there are various software programs which will make very persistent efforts in attempting to read any data which is still accessible on the disc, even though the operating system may have given up at the first sign of trouble! Treated appropriately, the lifetime of optical discs can be expected to exceed that of delicate, high precision, complex electromechanical HDDs. Having prints of your most important images is also a good idea - as you've been doing.

With advances in technology, storage capacity of HDDs has been increasing, and prices have



continued falling, so there's no reason not to have plenty of excess storage capacity. I'd suggest backing-up your images to multiple HDDs, mounted in external (USB-connected) enclosures, and keeping another (older) back-up HDD on a shelf. Memory cards (CompactFlash, Secure Digital, etc) and USB flash drives are based on flash memory technology. Typically, data can be reliably stored on such devices only for around 10 years. As with HDDs (where the residual magnetism fades with time) you need to keep "refreshing" these, or writing the same data again.

SSDs (Solid State Drives, based on flash memory) are much more immune to shock and impact damage, even if sustained whilst they're in operation. However, electromechanical (or conventional) HDDs are liable to sustain platter damage, particularly if they're bumped (or dropped on the floor!) whilst in operation. While they have internal mechanisms to retract the Read/Write heads if excessive acceleration (as a result of a fall) is detected, you can't rely on this to save the drive. Other types of damage could be easily sustained. Very high G-forces can result from a fall, say, from desk height onto a floor. Water will also very likely render any item of modern electronics inoperable.

Learning Photograph Manipulation

★ **Q:** I'm a recent buyer of a DSLR camera, and I'm very interested in how one can manipulate and make adjustments to individual images using various computer programs. What is baffling for me at the moment are all

the various technical terms and the abbreviated initials used to describe what's been done to achieve a certain result in an image. To a beginner the terminology and descriptions of what has been done mean nothing! I have Photoshop CS3 on my computer, but I have virtually no idea how to use it or what all the various terms mean. Is there anything - books or other type of instructional info - to help me to learn the ins and outs of this program before it sends me completely crazy? Some sort of literature which describes what Layers, dodging and burning and a multitude of other terms actually mean and what they will do for me, would be great. Also, details on how to access them.

Terence Lee, Sydney, NSW.

A: Photoshop has spawned an enormous industry around it in books, magazines, and instructional videos and websites. There are countless books available, covering an incredible variety of needs. Depending on your personal learning preferences/requirements, possibly the fastest and easiest way to learn is by following video tutorials. There are many of these available online (both free and commercially). Search for 'Photoshop tutorial'. Having hard-copy references close by is very handy, too (so you can look up and study in detail what's of interest to you). Australia's own internationally renowned authors and 'Adobe Ambassadors', Mark Galer and Philip Andrews, have published a number of books on Photoshop (one is Photoshop CS3 Essential

Skills, which comes with many hours of video content on DVD). Also enormously prolific in his output, Scott Kelby is the world's best-selling Photoshop author and educator. The Photoshop CS3 Book for Digital Photographers is available at www.kelbytraining.com. Being a keen photographer, Kelby's style tends to be down-to-earth and practical. The volume *As Simple As Photoshop* combines the best of both books and videos, as it's a "video book". It's available for a very reasonable price from <http://video-books.net>. Also, if you like his light-hearted and quirky style, Australian Shane Goldberg has produced a lot of good video content. See: www.photoshopzoo.com

(I've bought materials from all these previously mentioned references, and can recommend them.) But essentially you're right – there's a lot of terminology in powerful image-editing programs! At least with Photoshop some of the engineers are also keen photographers, and they have carried over terminology from traditional photography (such as "Unsharp Mask").

You can be smart, though. Rather than investing all that time and effort to become familiar with the various tools and learn the techniques, you can use Photoshop Actions created by others. Actions – both commercial, and free – are available from a wide variety of sources. Have a look at photographer Jim Lewis' ever-growing resource of free Actions at www.ATNcentral.com. There you can see the 'before' and 'after' results on a sample image for most of the Actions. Also well worth visiting is Dr Glenn E Mitchell II's The Light's Right Studio, www.thelightsrightstudio.com. On that

site you'll find a wealth of Actions, each of a professional standard, to cover many different requirements. Aside from Actions, there is an enormous number of plug-in filters to cover various requirements (again, both free and commercial). These, too, may very well save you time and frustration, without having to invest all the effort in learning the underlying theory first. Also, Australian Photography featured an article on many digital definitions in its August 2011 issue.

Manual Focusing

☀ **Q:** I've recently started using manual focus on my Canon EOS 1000D SLR. Can you share some tips on working with manual focus on a DSLR? Also, when is manual focus useful? What are some good books and articles to learn about the use of manual focus?

Mahimanand Thapliyal, Sydney, NSW.

A: My main suggestion would be to choose a lens which makes manual focusing easier – something with a large and easy to turn manual focusing collar. It should be a lens which can adjust the focus at any time. I recently bought a Canon 28-135mm, f/3.5-5.6 IS lens (suitable for use on a full-frame SLR camera) and found its optical quality, unsurprisingly, to be better than the Canon 28-200mm f/3.5-5.6 lens which I've been using for five years. Having full-time manual capability – meaning I can adjust the focus by turning the lens collar at any time, even if auto focus is engaged – is a great benefit to me. And the 28-135mm lens' IS (Image Stabilisation) is another added benefit.

There's been a lot of discussion – and certainly misinformation – about lenses which don't focus properly when fitted to digital camera bodies. To this end more of the better (higher-end) cameras – such as Canon's EOS 5D Mk II or Nikon's D700 – feature lens micro-adjustment to compensate for the variations in tolerance between a given lens and a specific body (see: www.canonrumors.com/tech-articles/this-lens-is-soft-and-other-myths).

Cameras towards the top of the range are expected to have faster and more accurate auto-focus capabilities. With manual focus, provided you've practised and have obtained experience and practical skills, you can potentially obtain more accurate focus in many situations than what the camera's auto focus is capable of (assuming your own eyes are up to standard, and your camera has a good, bright viewfinder). For instance, if you're taking a person's portrait using a telephoto lens with a wide open and fast (f/2.8) aperture, you could focus precisely on the nearer eye, whereas the camera/sensor combination might have chosen the nose. Or, in a landscape you might have reasons for focusing at the Hyperfocal Distance, rather than letting the camera decide which of its sensors is the best choice for setting the focus. With fast-paced action you could manually set the focus at a pre-determined point, then wait for the subject (maybe a cyclist, a car, or a runner) to move into that zone, rather than hoping your camera will be able to make the appropriate decisions for the focus points quickly enough. The best way to learn, of course, is through practice combined with prior study. Then you can follow up with further specific study to determine how to resolve particular problems. I don't recall ever having seen any books, nor even any articles, specifically about manual focus. It's usually discussed as part of a broader discussion on all your camera's focusing options. ☀

☀ Have a question?

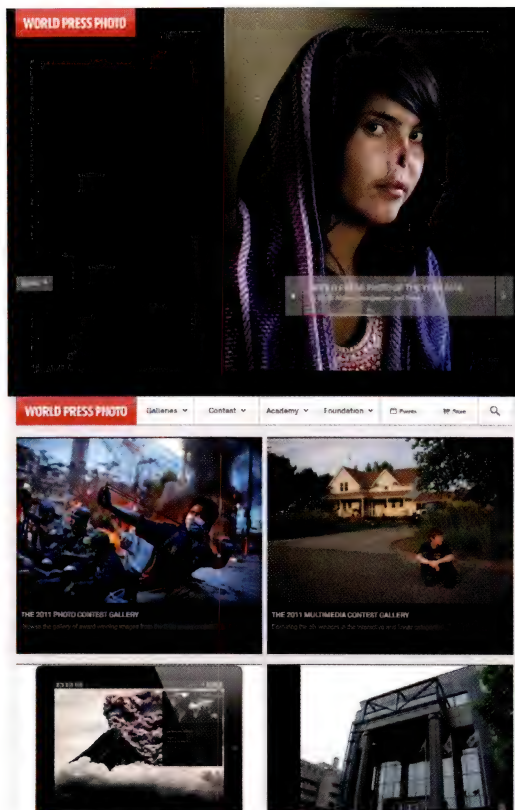
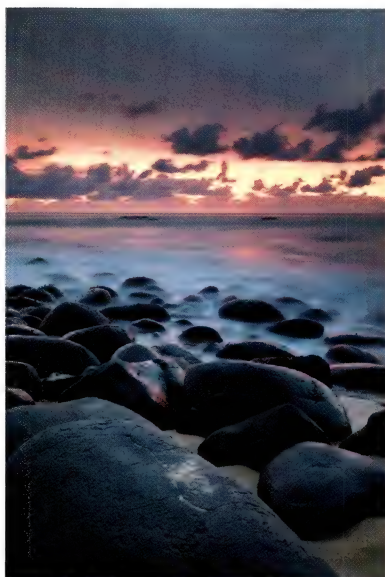
AP answers your photographic queries. Write to our correspondent **Prashphutita Greco**, c/o: Q&A, Australian Photography, GPO Box 606, Sydney, NSW 2001. Enclose a stamped address envelope for a reply within a couple of weeks. You may also send an email direct to prashphutita@gmail.com including your home address and phone number. Replies will be sent by email.



Choosing manual focus can allow you to be more fully in control of your picture-making.

Norfolk Island Workshops

The Travel Centre on Norfolk Island has developed a program of photography workshops, aimed at encouraging enthusiast photographers. Led by photographers Michael Snedic and Mark Rayner, the topics covered in the workshops include landscapes, birds, macro, sunrise/sunsets, convict ruins, composition, lighting (natural/flash/reflectors, etc), exposure and metering techniques, filters, streamlining your digital workflow, and image post-processing techniques. Workshops are scheduled from October 30 to November 5, 2011. Workshop packages cost from \$2,339 per person (twin-share ex Brisbane) and from \$2,399 per person (twin-share ex Sydney). This includes return airfares, airline taxes, return transfers on Norfolk Island, seven nights twin-share accommodation, seven-day car hire (petrol and insurance not included), a six day photography workshop, and a half-day island tour. For more information call ph:1800 140 066, email: denise-r@travelcentre.nf or visit www.travelcentre.nf/photography_workshop_snedic_rayner.htm.



World Press Website

World Press Photo has launched a new site designed to showcase its award-winning photography in a wider context than previously, under the motto: "We exist to inspire understanding of the world through quality photojournalism." It aims to provide a platform for educational resources and publishing activities under the new 'Academy' section. Managing Director Michiel Munneke said, "The new website enables World Press Photo to expand on its mission to advance and support photojournalism and to promote the free exchange of information. Through this website we hope to engage photographers more strongly and serve new audiences around the world."

Visit www.worldpressphoto.org.

Splitting Seconds

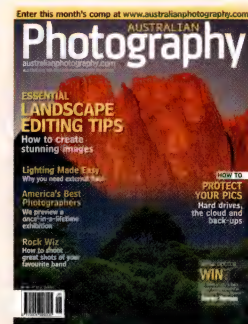
Australian rock music photojournalist Dane Beesley's backstage account of 10 years behind the lens has been compiled in *Splitting the Seconds: A Photographer's Journal*. Available online and at selected bookstores throughout Australia, Beesley's insight into the sweaty life of a rock photographer – complete with scrawling journal entries and cheeky sketches – is a testament to his career as a photojournalist. "It's great to see honesty in photos; nothing planned or fabricated – just pure energy and great times. It's like having a drink while you're getting ready to go out. Flick through this book, grab your jacket and run out that door 'cos something magical has to happen," said Marei Bischarn, *Rolling Stone Australia* photo editor. Artists featured include Beyonce, U2, Foo Fighters, and Metallica, as well as Powderfinger, The Veronicas, Kate Miller-Heidke, and Wolfmother. Beesley's two year collaboration with Brisbane graphic artist Suellen George was launched on July 22 at the Metro Arts Gallery in Brisbane. Selling for \$65, *Splitting the Seconds: A Photographer's Journal* is available at www.photodane.com.



Cover Correction

Australian Photography magazine incorrectly credited the cover image from the July 2011 issue to Graeme Edwards. The cover image was in fact taken by photographer David Edwards.

The image was taken at Cement Creek in the Yarra Ranges, east of Melbourne in Victoria. David Edwards used a Pentax Km DSLR, Sigma 18-200mm zoom lens at 18mm focal length, 6 seconds @ f/11, ISO 100. A polariser was fitted and tripod used. There was no software manipulation of the image.



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Straight Shooter



With Darran Leal

Challenging *Ice Worlds*

Darran Leal explains how he tackled the real photographic difficulties of shooting in sub-zero temperatures when he visited Antarctica on a photo tour.

One of my greatest photographic joys is that I'm able to travel to wilderness locations several times a year. In these places there are few people (even fewer photographers), lots of open spaces and weather which can sometimes challenge not only my photo skills but my body – bring it on! Antarctica is one such location. My last visit there in 2009 presented the expected pristine days, plus a few nasty storms. I like to shoot in both types of conditions because you can achieve some amazing results in the worst weather, while in good weather the light is simply beautiful!

I like to keep my equipment as simple as possible. Less gear opens up more opportunities because you have fewer

concerns and logistical issues. In January 2013 I'm planning a return to the Antarctic with another group. I'll take my standard kit, which includes:

1. Two Nikon camera bodies with a 35mm sensor size – around 20MP (an APS sensor size is fine.)
2. A Nikon 16-35mm super wide-angle lens (10-20mm or similar for an APS sensor).
3. A Nikon 28-300mm lens – great for general work (18-200mm or similar for an APS sensor size.).
4. A Nikon 200-400mm or Sigma 50-500mm lens – top telephoto lenses.
5. A Tamrac Expedition 7x backpack.
6. Manfrotto 055 graphite tripod/327 head.
7. A Hahnel remote which allows triggering

RIGHT Penguins are one of the key photographic targets in Antarctica. In the Arctic, it might be puffins. While you can get close enough to use a mid-range telephoto lens, I recommend you have a 400mm focal length, or longer. It will open up more creative options and help you to isolate your subjects from the generally white background.



- up to 80m away from camera.
8. A large flash – the Nikon SB900.
9. UV filters on all lenses and a polarising filter for the wide and mid-range lenses.
10. A cleaning cloth and a sensor cleaner.

On board the vessel I have a camera ready the whole time. The Nikon 28-300mm lens will be on one body and ready to shoot. Inside the ship we have fun moments, and this opens up the possibility of great travel shots. The other body will have a long telephoto lens on and be set to Aperture Priority (ISO 400) with the aperture wide open. The focusing will be set to Continuous. This is ready to photograph the fantastic sea birds which fly around the ship. They can appear without warning and are a challenge to capture due to the rolling motion of the ship and the sea.

On that point, I can get as seasick as the



best of them! Some travellers are up each day doing everything normally. Others just can't manage that. On the rough days (during the open sea passages) I'll lay a little lower and pop a little blue pill. It makes me sleepy, but I've never been sick with it. My goal is to get through the rough sections so I can be ready to enjoy the many days of incredible flat water with amazing photo opportunities around the landings. And if I can make it through the rough sections, anyone can!

So what about the cold conditions? Whether it's the Arctic or Antarctic, this is a regular question, and it's an easy one to answer. While the cold weather does reduce your camera's batteries by around 20% of their power, with a spare battery or two I've never had the problem of running out of power. In fact, the temperature is often

ABOVE The main image above was shot from a Zodiac. Bad weather was on the way in! The team leader, myself and the other photo guides decided this would offer unique shoot opportunities and we weren't let down. It was very cold, with the wild-chill factor taking temperatures to minus 15 degrees. I will never forget this experience and I love my images from this shoot! A second set of gloves made a world of difference, though.

around zero degrees in the summer months - which isn't really that cold! (However, wind chill can make it -10 degrees or colder!) I make sure not to put my camera directly on the snow or under my jacket. And fogging only occurs with fast temperature changes, so I minimise these. The camera gear is fine in a bag, or around your neck.

On a ship you can charge batteries regularly - including your own 'body batteries' - because the landings often last several hours and if you're like me you'll be on the last Zodiac dinghy, still shooting those final few images. Finally, if you're trying to optimise your photos in a cold

wilderness, get your logistics and your guide right. Professional guides offer you the best experience and maximise your photo opportunities. Ask if the guide is offering lectures on-board only. It can make a big difference to your wilderness photo adventure if you have photographic assistance on the ship and more importantly, in the field. Remember, enjoy your shooting ...

*Darran Leal runs workshops and tours in Australia, to Antarctica and around the world.
Email: darran@worldadventures.com.au -
Web: www.worldadventures.com.au*



With Frances Andrijich

The Real Deal...

Veteran portrait shooter Frances Andrijich **was trying for a very different effect from the modern airbrushed and perfected shot** when she photographed this weatherworn artist.

Shooting details

Camera Nikon D3s

Shoot Manual Mode, 85mm tilt/shift lens, 1/60s @ f/4.8, ISO 250.

For the past three decades my strength and passion has been focused on photographing environmental portraits. For me, it's all about immersing yourself in the talent, understanding the person and representing that through the setting, lighting, composition and gestures.

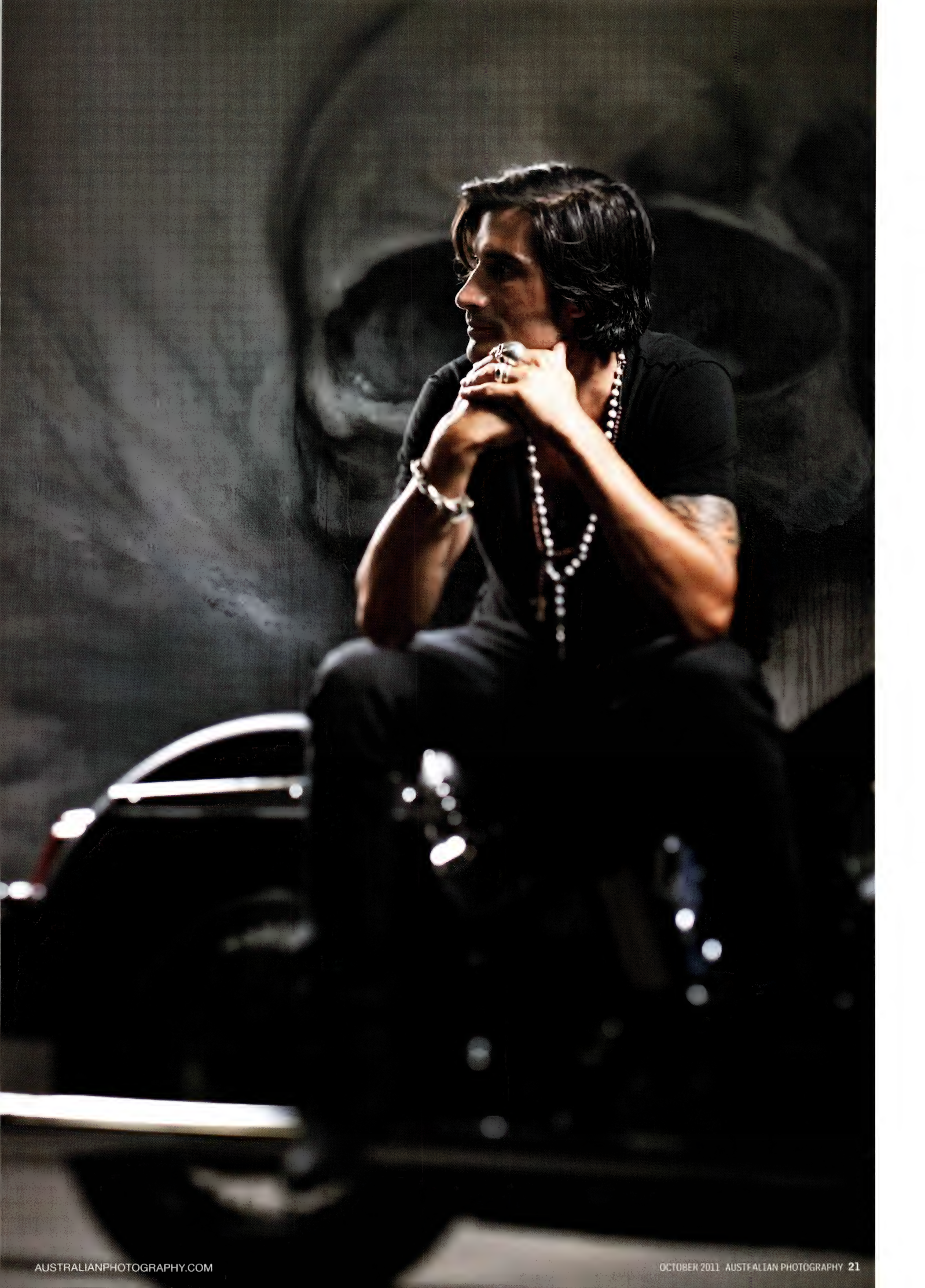
Some of my best portraits have come from a collaborative approach with the person I'm photographing. Stormie Mills has been the subject of my work for over 12 years. This image was part of a series, taken for editorial use to promote his solo exhibition, *Gathering*. Stormie is one of Australia's leading contemporary artists who has exhibited in top galleries around the globe. He exudes a distinct and edgy style in both his work and his persona. In this series of portraits I wanted to incorporate his studio, art, motor cycle, jewellery, and clothes because they're all an extension of him.

The autobiography of Rolling Stones guitarist, Keith Richards, inspired Stormie's *Gathering* exhibition. Keith Richards had no traditional training as a musician and his creative process involved going into a studio and just starting to work. There are dark elements to Stormie's work and the dramatic lighting helped me reflect that. Lighting is such a powerful tool because it

creates a stage for a subject. I use Profoto lighting kits and light-shaping tools because they allow me to be more creative and experimental on shoots. To enhance this mood I used a Nikon 85mm tilt/shift lens. The lens creatively distorts the image. This allowed me to capture it in a more graphic and experimental way, which I feel reflected Stormie and his artwork.

I find when a person is comfortable in front of a camera they're less guarded and reveal more of themselves. This is why I tend to shoot with a tripod. It's a powerful technique for me because I then become a person, not a photographer tucked behind a camera. This is a nurturing process which allows me to interact and make the person feel at ease.

As with the image of Keith Richards on the cover of his autobiography, *Life*, you can see the lines on Stormie's face - his skin looks so real. To have an artist who couldn't care less about erasing these is refreshing! I spent the first two decades of my career shooting transparencies, on which there is very little room for error. There were times I would send off rolls of unprocessed film for an urgent magazine cover story and not even see the final images before publication. Although I now shoot digitally, I still love the magic which happens behind the camera. *



One shot

Perfecting Landscapes

George Suresh explains how to use a single shot High Dynamic Range technique to boost your landscape images, and then presents one classic example.

I've always believed in photography as an art form, so to improve and develop as an artist I want to challenge myself to learn new and exciting techniques to compliment my images.

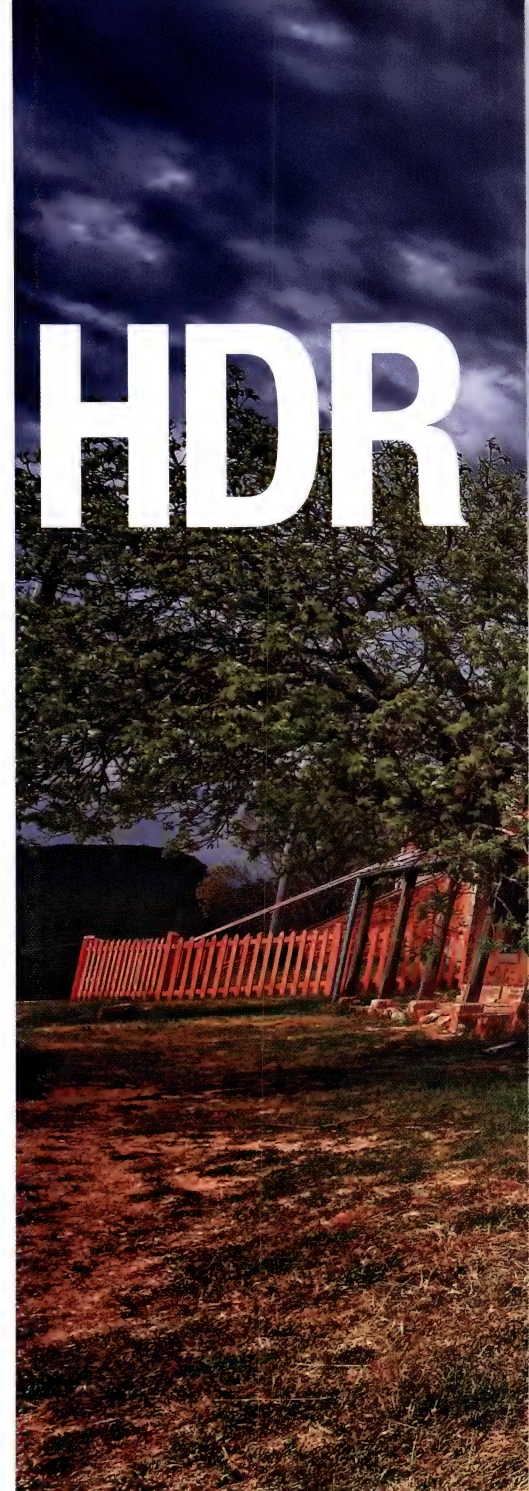
Recently I've been impressed with the emergence of creative editing methods using High Dynamic Range (HDR) software - especially in regards to landscape photography. High Dynamic Range imaging technique can involve the merging of multiple exposures (bracketed exposures using images taken at a 'correct' exposure, as well as both under and over that reading), or it can be done with a single RAW format image. A RAW format file (sometimes called a 'digital negative' as it performs the same role as a negative with film) offers an image essentially untouched by in-camera processing that a JPEG image undergoes. Dynamic range is measured in EV (exposure value) differences, from the brightest to the darkest parts of the shot which reveal details. HDR techniques offer an expanded range of luminance between the lightest and darkest areas of the image. Here I'm going to illustrate the basic application of this software on a single image - with just a single exposure.

One could certainly argue that HDR at its essence is an image created with multiple exposures. However, when HDR first emerged a couple of years back I was never drawn to it in the same way as I am now. That wasn't only due to the fact that I'd come across more bad examples than good - it was mainly that I wasn't motivated to edit multiple exposures.

Nowadays, however, with advances in software and more practical alternatives, leading HDR software companies have improved their software to allow us produce that HDR 'look' with just one exposure. As a result, a number of photographers have embraced this alternative - giving HDR photography the huge boost it deserves in the world of imaging. In fact, it's become so big that some shooters refer to it as a 'craze'! Photographers, myself included, have quickly realised this exciting photographic alternative can provide an 'X factor' to any suitable candidate image. In general I would never encourage any enthusiast photographer to become obsessed with the application of HDR, or any other software edits. Far too often I see them falling into a "technical trap", as I call it.

That happens when they become so obsessed with a technical aspect of photography that it steers them away from what their goal should be - to try and capture a striking image. In terms of my own work, if I'm submitting images to a magazine like *Australian Geographic*, they have very different views and requirements when it comes to software edits. They prefer images with little or no editing, which display the subject and the conditions of the scene as closely as possible to what it was like at the time I took the shot.

Before I enhance an image with the use of any type of software I'll ask myself if it adds value to my image. The enhancements or edits should be subtle and 'work' with the subject of the image, while at the same time maintaining the overall visual balance of the



composition. A good HDR photographer should not only know when to apply the technique - they should know how to apply it. The latter, I believe, is arguably the most challenging aspect!

When you're shooting with HDR it's extremely important not to get carried away, and to maintain control of your application. One of the major pitfalls in HDR is the often seen 'over-cooking' of images, which basically results in a shot which takes on a sort of 'fake' look. However, when the photographer applies HDR carefully - especially on landscapes - particular subjects with their colours and textures can basically 'jump out' and transform the image, giving it in my view a unique sense of character and expression. This, I think, is the real



test of HDR technique; but at the same time it's really a 'subjective' - rather than an 'objective' - assessment of its value.

All that being said, when you're setting out to capture a landscape image in HDR - whether it be with multiple exposures or just one - I've found particular subjects respond extremely well: grass, water, stormy clouds, metallic finishes, rusty metals, timber grains, concrete and historic pavements. Blue and red colours also seem to respond well. So what are your software options if you decide to go this way?

HDR Software Options

There are several different HDR software packages. A few I've tested which I found produced great results are Oloneo

Photoengine, Dynamic HDR 5, NIK HDR Effects Pro and Adobe Photoshop's CS 5.1 - HDR toning. When I previously mentioned software companies making advances and developing more practical alternatives with their software, I meant the clever work they've put into constructing 'presets'.

The presets are basically recipes which have pre-adjusted levels to give you a particular effect. You could sit there for hours on end experimenting with levels to achieve a particular look you're after.

But if you familiarise yourself with each preset command and the effect it produces, it not only saves you time in post-production, it will present you with more creative ideas when you're out and about looking for potential compositions for HDR.

ABOVE High Dynamic Range images have become increasingly popular amongst photographers. These images rely on combining multiple frames to increase the tonal range of high-contrast shots. However, while this technique is now quite common, it can easily be overdone, and is best handled with a degree of subtlety. The latest software options now allow photographers to make HDR adjustments to single RAW format images. As seen in this example, the impact can be quite powerful.

HDR In Action

Here I'm going to take a close look at one practical example of High Dynamic Range technique, with some of the options which are available. Some are quite simple, whilst others involve a few steps, but all are within the bounds of enthusiastic amateurs to try. So get out there and experiment!

How to: Create Single HDR Images

★ Old Cottage, Little Hartley, NSW

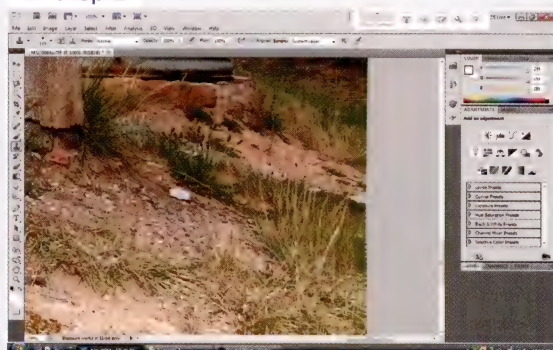


Composition: In my initial sighting of this building I wasn't just drawn to the 'earthy' colours of the building, sky and grass – I was intrigued by its slanting posts and non-perpendicular construction, which had been weathered dramatically over decades. To capture this ambience I wanted to shoot from down low to exaggerate these features.

Canon 400D SLR, Sigma 10-20mm @16mm, tripod used, cable release, Cokin X-pro graduated neutral density filter, RAW, f/22 @ 1/13s, ISO 100.

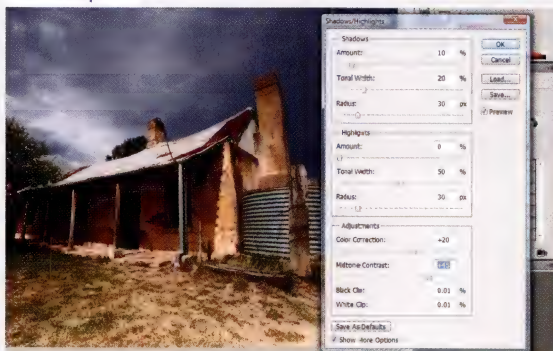
★ Step 1

1. After RAW conversion, Photoshop's Rubber Stamp tool was used to remove the car and white sign in the background and visual distractions like the white rock on the grass.



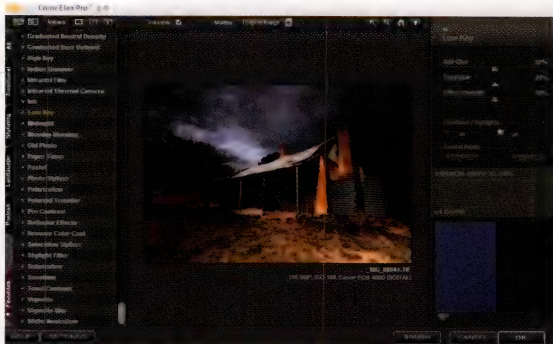
★ Step 2

2. Next, shadow and Highlight adjustments were carefully made in Photoshop.

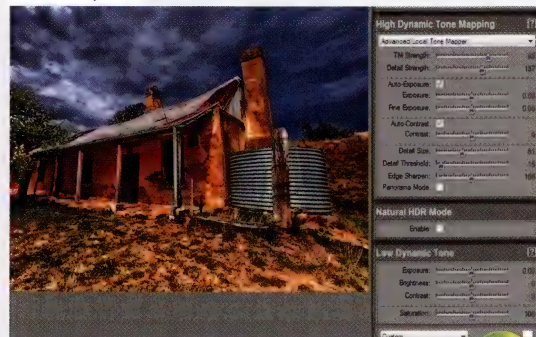


★ Step 3

3. In order to dramatise the composition even further - the 'Low Key' preset on 'NIK Software's' Photoshop plug-in - 'Color Efex Pro 3' was used to get this effect.

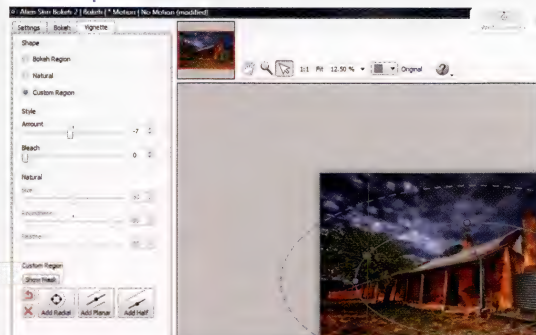


★ Step 4



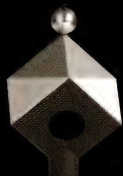
4. To enhance details and colours to get the HDR look - Oloneo Photoengine's 'Grunge' preset was used.

★ Step 5

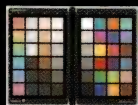


5. Again, to add more drama and depth to the sky and grass – the 'custom region – vignette' command on 'Alien Skin's' Photoshop plug-in – 'Bokeh' was used. ★

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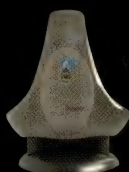
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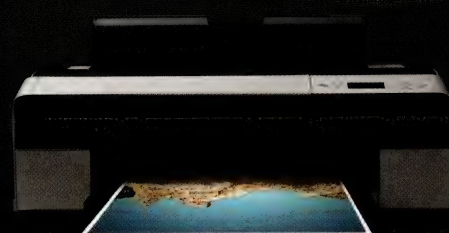
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Shooting Tasmanian Wilderness **North By Northeast**

Marianne Lim and Dylan Toh visited Tasmania, **using a photographer's perspective to shoot a series of stunning landscapes.** Here the duo explain their equipment and approach when they're 'on tour'.

Tasmania is one of those places we've fallen in love with, and have every intention of returning to time and again. Our interest was sparked in 2004 when we first walked the Overland Track, and now each time when we visit we strive to improve on our past images. This visit differed slightly from our past holidays in that we needed to accommodate a mid-term pregnancy and as such the locations we visited were limited to half-day ventures and some less strenuous walks. So here we want to illustrate the type of images you can shoot without getting too far off the beaten track.

The focus of our trip was landscape photography, and the main reason for us travelling in late April was to capture the autumnal colours of the fagus leaves. There are several regions in Tasmania where these can be seen, but we chose the Cradle Mountain National Park because we also wanted to explore the northern areas of the state during a 10-day period. So we allocated three days to Cradle Mountain NP, to give ourselves as many opportunities as possible to shoot the iconic mountain. Each dawn and dusk we were at the edge of Dove Lake, hoping to glimpse Cradle Mountain in favourable conditions, but it wasn't until the last dusk and dawn that we came away with images we were happy to have made.

Cradle Mountain National Park

Our most important stop on our brief tour was at the iconic Cradle Mountain. The evening we shot this image (below) promised to be exciting - at last the clouds blew

away and left a clear sky. The orange glow on the mountain didn't persist as the colours in the sky deepened, so the resulting image is almost a silhouette of the mountain. The evening was relatively still, which meant the 20 second exposure could avoid blurring foreground vegetation but would also smooth out the water in the lake. Setting up an hour before sunset so we could refine the composition, we actually shot for perhaps only 15 minutes of that.

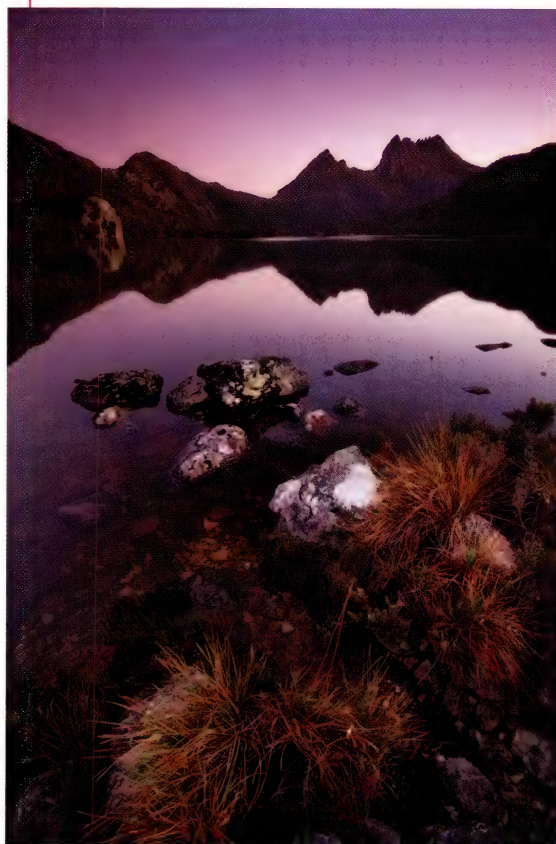


IMAGE BY MARIANNE LIM.

EQUIPMENT: Canon EOS 7D, 10-20mm lens @ 10mm, 20s @ f/16, ISO 100, tripod, polariser, 4-stop soft GND. Extensive dodging, sharpening, levels, contrast, brightness, colour and vibrance adjustments in Photoshop CS5.

Shooting For Success

We came away pleased with the number of images we captured during our short break. As is often the case with landscape shoots, we found the best times to operate were either dawn or dusk, so we spent the intervening hours scouting for locations. For waterfalls and rainforests, whilst some light can add a different dimension, the most favourable conditions are bright, but overcast days when glare can be controlled. We felt the amount

of time we spent at Cradle Mountain NP was just enough, but we definitely could have explored the north-western region in more depth. Many of the shots came from hours of waiting, careful preparation and visiting locations on multiple occasions. Add a bit of luck weather-wise, and you're guaranteed a great image or two. Check out what we did!

Marianne Lim and Dylan Toh have more images on www.everlookphotography.com



IMAGE BY DYLAN TOH

Central Northern Tasmania – Bridal Veil Falls

We'd compiled a list of waterfalls to shoot in central northern Tasmania, including Bridal Veil Falls and Liffey Falls. Bridal Veil Falls is relatively accessible, although there are some steep and muddy sections along the track. Usually we prefer to shoot waterfalls in overcast conditions due to the even lighting which allows us to more easily take longer exposures. But our visit to this area was en route to the northwest region, hence we had to make do with the conditions on that day. One advantage of shooting on a sunny day is the chance it presents to capture dramatic plays of light. In the early afternoon the sun's rays broke through the foliage, lighting the waterfall beautifully. To achieve a sense of depth and flow in the image, we used a wide-angle lens with the camera mounted on a tripod for a long exposure. The use of multiple GNDs also helped the long exposure. The main post-processing step to achieve a 'dreamy' soft look for this image was a duplicate layer with heavy Gaussian blur (20 pixels). The blend mode was set to 'luminosity' and its opacity adjusted to 20%.



IMAGE BY DYLAN TOH

EQUIPMENT: Canon EOS 5DII, 16-35mm lens @ 16mm, 10s @ f/16, ISO 50, tripod, polariser, 2-stop hard and 3-stop soft GNDs.

Cradle Mountain Dawn

The weather around sunrise at Cradle Mountain proved to be extremely fickle. On our first two dawns, wind, rain and heavy fog obscured any views of the mountain at all. On the third day we noticed clear skies in the early hours of the morning. After shooting images of starlit skies above Cradle Mountain, we witnessed an incredible transition of colour across the cloud-streaked skies. As we had been at the location for several hours, our compositions had already been determined and it was just a question of waiting for the light. This image was taken shortly before dawn. Extra steps in post processing included a duplicating layer in 'soft light' blend mode to enhance the contrast and clarity of the clouds and the mountain. Sharpening was done using a high-pass filter layer in 'vivid light' blend mode and a layer mask was used to soften transition between the sky and mountain.

EQUIPMENT: Canon EOS 5DII, 16-35mm lens @ 21mm, 25s @ f/16, ISO 100, tripod, polariser, 2-stop hard GND.

How To: *Capture Classic Landscapes*

Central Northern Tasmania – Liffey Forest

Many small rivers and streams lead to Liffey Falls, and on the way back to the falls car park we found ourselves stopping at a secluded spot where water gently cascaded over some beautifully shaped rocks and fallen leaves added to the atmosphere. Rainforest compositions are not our strong suit (we're based in Adelaide), but this particular vantage point called for an attempt. To give a sense of the depth of field in the scenery we used a wide-angle lens. A long exposure allowed the water in the bottom left-hand corner of the image to become a soft blur of white.

EQUIPMENT: Canon EOS 7D, 10-20mm lens @ 20mm, 3.2s @ f/16, ISO 100, tripod, polariser, 2-stop soft GND. Cropping, sharpening, levels, brightness, contrast, extensive dodging, vibrance and colour adjustments, Gaussian blur layers in Photoshop CS5.



IMAGE BY MARIANNE LIM.



IMAGE BY DYLAN TOH.

Central Northern Tasmania – Liffey Falls

We set aside one afternoon to shoot Liffey Falls. These picturesque waterfalls are found at the end of a relatively short, easy walk through lush rainforest. We spent around three and a half hours there, in overcast conditions. We spent over an hour at the actual falls, then more time on side trips as we explored other subjects. This particular image of the falls was simply taken from the viewing platform, and it's a classic. The tripod, however, needed some creative manoeuvring for this composition, which was taken from beneath the top railing. For this shot we had to wait for visitors to leave the platform in order to reduce vibration and prevent unwanted blur.

EQUIPMENT: Canon EOS 7D, 10-20mm lens @ 20mm, 2.5s @ f/16, ISO100, tripod, polariser. Sharpening, levels, contrast, dodging, burning and colour adjustments in Adobe Photoshop CS5.

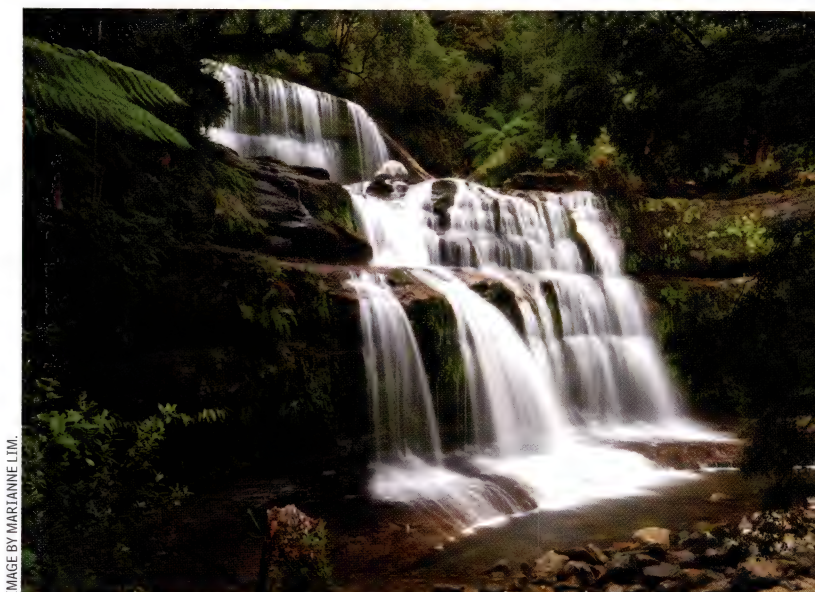


IMAGE BY MARIANNE LIM.



Central Northern Tasmania – Launceston Bridge

Launceston was our entry point into Tasmania and in retrospect we should've stayed there longer than the one night we did. After resting for the first night, we decided to make the most of the one dawn we had there by visiting Cataract Gorge. The grounds were open before sunrise so there was time to explore several locations to photograph the dawn. We noticed some beautiful swirling patterns in the water at the base of the suspension bridge in the gorge and set up there while waiting for the light. Just as it seemed the sunrise was going to fade, we noticed pink hues reflecting off the water and quickly turned the camera around to capture the reflection of the sunlit clouds in the river.

EQUIPMENT: Canon EOS 5D II, 16-35mm lens @ 16mm, 20s @ f/16, ISO 100, tripod, polariser, 4-stop soft GND. Levels, contrast and colour adjustments, sharpening in Photoshop CS5.

Northwestern Coast – Mushrooms

The moist environments around waterfalls give rise to plenty of fungal growth! Many are small and easily missed if you're not looking for them. Walking back up the track from Dip Falls in northwest Tasmania, a small cluster of conical umbrella mushrooms caught our eye. They were perfect subjects for low depth-of-field images, which fortunately also meant the camera could be handheld at a higher ISO setting. Surprisingly, a pleasing composition was difficult to find. We spent almost an hour exploring different angles!

EQUIPMENT: Canon EOS 7D, 50mm lens @ 50mm, 1/50s @ f/1.8, ISO 800, handheld. Cropping, sharpening, levels, brightness, contrast, dodging, vibrance and colour adjustments in Photoshop CS5.



IMAGE BY MARIANNE LIM.

Northwestern Coast – Couta Rocks

Located on the northwest coast at the edge of the Arthur River Conservation area, the jagged formations of Couta Rocks made for interesting rugged coastal images. We arrived at this location in the mid-afternoon, when the skies were clear. As the afternoon progressed, clouds rapidly blew overhead, casting a thin veil over the setting sun. This resulted in very soft and surreal red sunlight which bathed the coastline with warm hues. We set up to take this image on a rough, rocky outcrop using our tripod perched precariously on small ledges of rock. Since the sun was shining horizontally onto these westward facing fins of rock, this shot was composed to capture the shadows and glowing rock while facing the camera north, perpendicular to the sunset. It was taken with the ISO and aperture set to achieve a shutter speed of less than 0.5 seconds in order to blur the wave motion only slightly.

EQUIPMENT: Canon EOS 5D II, 16-35mm lens @ 16mm, 0.5s @ f/11, ISO 200, tripod, polariser, 2-stop hard GND. Contrast, sharpening, levels, colour adjustments and Gaussian blur in Photoshop CS5.



IMAGE BY DYLAN TOHL

How To: *Capture Classic Landscapes*

Northeastern Coast – Hall's Falls

The drive from Launceston to St Helens on Tasmania's east coast took us through the beautiful forests of the 'Blue Tier'. This is yet another location we should have explored more, but as it was we only had time for one short walk! The path to Halls Falls is a very accessible, with steep sections only at the trail's end. At the time of our visit, the conditions were quite bright, making it less than ideal for waterfall shooting. To achieve a dynamic composition with foreground interest called for some creative thinking. Dylan got this image by wading to the middle of the river - where these interesting rocks lay - and excluding the sky (which would have been impossible to expose for in the same frame). A polariser was used to minimise the strong glare and reflections of bright sky from the water and rocks. To allow for a long water exposure while retaining correct exposure of the waterfall, a 2-stop ND and a 2 stop GND filter combo was used.

EQUIPMENT: Canon EOS 5D II, 16-35mm lens @ 17mm, 8s @ f/16, ISO 50, tripod, polariser, 2-stop GND, 2-stop ND. Colour adjustments, levels, contrast adjustments in Photoshop CS5.



IMAGE BY DYLAN TOH.

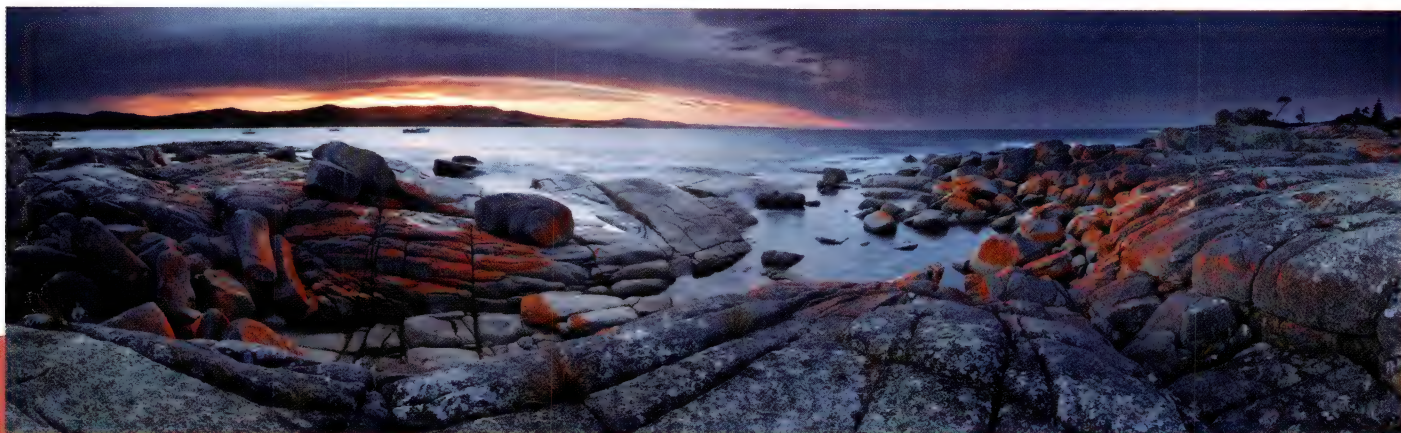


IMAGE BY DYLAN TOH.

Northeastern Coast – Binalong Bay

The wide open spaces and foreground interest made Binalong Bay ideal for a panoramic. Two of the challenges of shooting seaside panos during sunset (as seen here) or sunrise are the necessity to deal with the rapidly changing light and secondly, having to cope with water movement in the stitching process. This image was taken with relatively long exposures so individual waves wouldn't affect that process. It isn't usually desirable to take panoramic images at shorter focal lengths due to wide-angle distortion. However, taking vertical images at longer focal lengths would have required more frames and hence more time when the light was rapidly fading. For this reason, the last two images of this panoramic were taken at slightly longer exposures, but at the same focal length and aperture.

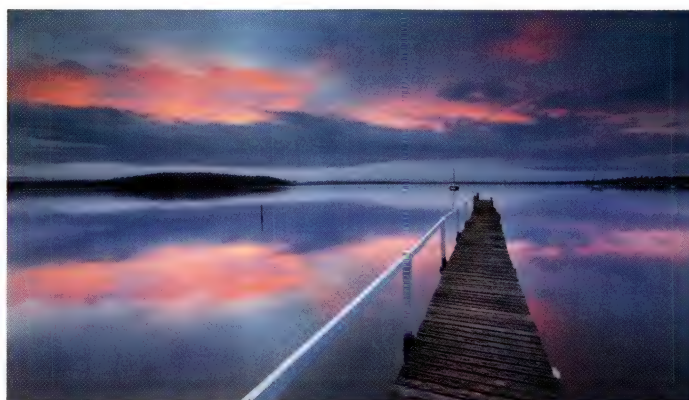
EQUIPMENT: Canon EOS 5D II 16-35mm lens @ 16mm, 3.2s-4s @ f/16, ISO 100, polariser, 3-stop reverse GND. 7 horizontal images stitched in CS5 using 'photomerge' function. Colour adjustments, levels, contrast, sharpening in Photoshop CS5.



Northeastern Coast – St. Helen's Moulting Bay Jetty

If you're a serious landscape shooter it pays to take careful note of your surroundings. We passed Moulting Bay many times on our journeys between St Helens and Binalong Bay and we noticed that the waters were often glassy still. There was also an easterly facing weather-worn jetty just outside an oyster farm. As we were already satisfied with our images from the Bay of Fires, on our last morning we decided to try our luck at a different location. By this stage of our trip, we'd discovered that even in overcast conditions, there tended to be a five-minute window of brilliant light just before sunrise, occurring at this time of year at 7am. We drove out well in advance and took a few images in the preceding hour as test compositions, before waiting patiently for the light to arrive. On this morning, it was as fleetingly punctual as ever. This image was taken with a 3 stop soft-edged GND (Graduated Neutral Density) filter to even the exposure between sky and water, and a long exposure was used to help smooth the surface of the water. The camera and wide-angle lens were set up on a tripod well before the light show commenced. Post processing included some 'dodging' of the white railing and a boost in contrast to the sky using a duplicate layer

IMAGE BY DYLAN TOH.



CS5 Variation

1. Duplicate the background layer
2. Desaturate this new layer completely to black and white
3. Invert the layer (such that shadows are now highlights)
4. Set the blend mode to overlay
5. Apply Gaussian blur to the layer
6. Apply a layer mask to the layer and mask 'in' the elements of this image for which the effect is desired.

in soft light blend mode. The details and textures of the plank were accentuated by a process sometimes known as 'crazy details'.

EQUIPMENT: Canon EOS 5D II, 16-35mm lens @ 17mm, 8s @ f/16, ISO 100, tripod, polariser, 3-stop soft GND filter.

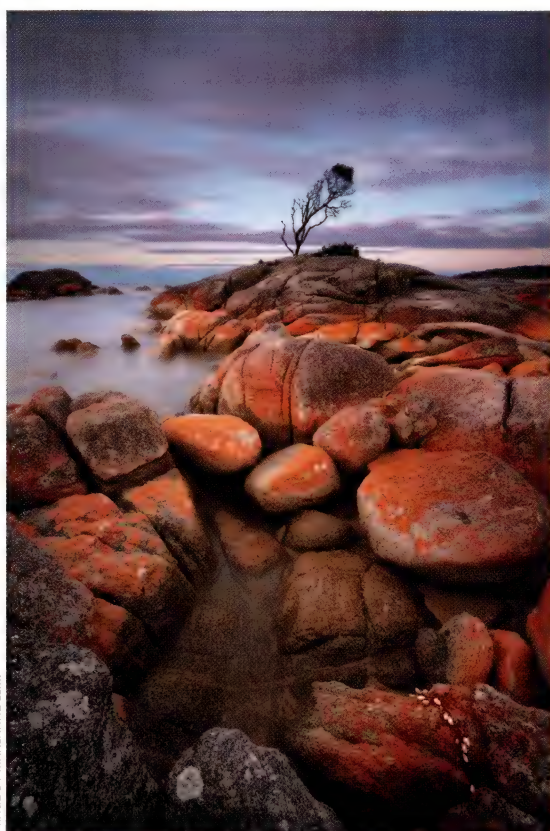


IMAGE BY MARTIANNE LTM.

Northeastern Coast – Binalong Bay Tree

The last few days of our trip were spent in the Bay of Fires on the northeast coast of the island state. Basing ourselves in St Helens, we drove up and down the coast looking for possible evening or dawn location shoots. We found the best location was at Binalong Bay. Certain sections of the coast there are marked by promontories which have both easterly and westerly aspects, making it ideal for shooting the whole gamut of light from crimson reds at sunset to pastel hues opposite. Mediocre conditions on the first evening prompted our dawn and second sunset sessions. We chose particular locations because of the variety of the lichen colours on the rocks.

When we're faced with less-than-ideal conditions, a Neutral Density filter can sometimes improve our images. Taken on the first evening, this shot demonstrates how using an ND 500 filter (equivalent to 9 stops of light) allowed for more interest in the sky with blurred clouds and complete smoothing out of the waves in the water. To prevent blown-out highlights in the sky, we intermittently covered (with a filter pouch) the top half of the image during the exposure.

EQUIPMENT: Canon EOS 7D, 10-20mm lens @ 10mm, 112s @ f/16, ISO 200, tripod, polariser, ND 500. Sharpening, levels, brightness, contrast, extensive dodging, vibrance and colour adjustments in Photoshop CS5.



Lift your Landscapes

Editor Robert Keeley says shooting better landscape images is a mind set and a process. He outlines six fundamental steps for enthusiasts keen to lift their landscape photography.

Most of us like shooting dramatic or evocative landscapes and seascapes. The genre is a deceptively simple style of photography, and it can easily seduce beginners into thinking it's as straightforward as pointing your camera and shooting. But landscape photography legends like panoramic shooter Ken Duncan don't make their images that easily, and if you want to improve your own landscapes it will require some effort.

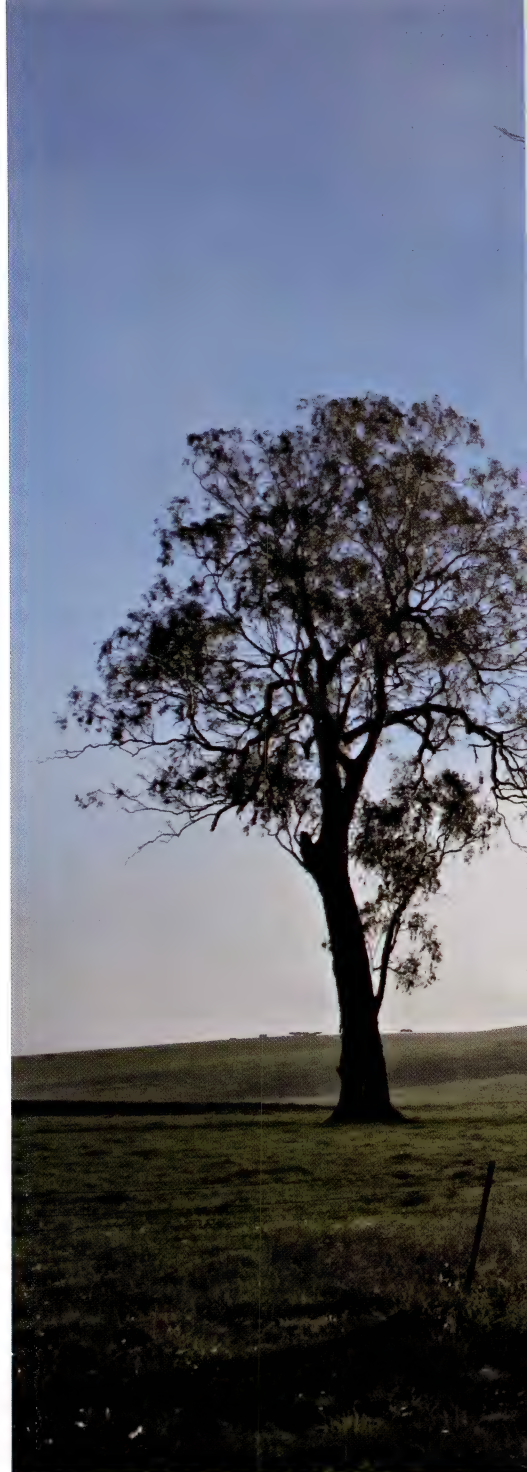
As much as anything else, shooting better landscape photography starts with a different mental approach. To make better landscapes (ones your friends and family will say "wow" to when they see them) requires good planning, careful preparation, and considered execution, and ultimately

the ability to recognise and capture a specific moment. Only when all these elements come together will you get more powerful images. Here I want to run through some key concepts which can help you improve. There are no guarantees you'll become an expert in any style of photography, but by following the important steps I've listed here, you should dramatically improve your chances of getting better pictures. After that, there's always an element of luck involved. Remember, if it was easy, everybody would be another Ansel Adams, Peter Dombrovskis, or Ken Duncan!

Step 1: Don't Shoot First!

Step one is to stop taking photographs – or at least the same ones you've been

dissatisfied with up to now! Start by training your brain. Before you start shooting again, try educating yourself. The mind set by which most manufacturers now promote photography actually mitigates against the taking of considered pictures. Camera makers naturally tend to promote a line where they emphasise the ease and speed of taking pictures – an 'anywhere, any time' approach. Cameras are getting more and more features, and 'easy' shooting modes. In many instances, especially where the shooting of relaxed images of family and friends is all that's required, that approach is fine. But if you want to improve your photography – and especially if you want to capture memorable landscapes, you need to slow down and start thinking in a more





detailed way about what you're trying to achieve. So stop taking photos – or at least the ones you fire off without thinking - and spend some time looking at photos; the ones taken by the 'greats' of the genre, such as those names mentioned. There are many outstanding photographers in the field of landscape photography. Ansel Adams, the great US landscapist who shot stunning black and white works of the American west (including iconic images of California's Yosemite National Park) was one of the earliest photographers who worked successfully as a commercial landscape shooter. Check out his images on the web, in libraries or (on the rare occasions) when some of his images might tour this country. Peter Dombrovskis, who died whilst

searching out images in the Tasmanian wilderness in 1996, was one of this country's most important landscape shooters. Arguably his most iconic photograph, *Rock Island Bend, Franklin River, South West Tasmania* helped swing a federal election in 1983. It was an image of the Franklin River in Tasmania's wild western regions, which was influential when protesters succeeded in stopping the building of the Franklin River Dam, and it's now held in the National Library of Australia. But Dombrovskis (who was heavily influenced by another iconic Tasmanian photographer, Olegas Truchanas, who also died in the Tasmanian wilderness) shot hundreds of highly detailed and yet atmospheric landscapes as he trekked around the southern state. Ken

ABOVE An early morning start allows a photographer to use low-angled light in a variety of ways, including the option to create silhouettes. This type of image requires distinctive outlines to work best. Morning fog can help diffuse light to good creative effect. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/100s @ f/13, ISO 100, minor curves adjustment, saturation & sharpening.

OPPOSITE Before shooting any more landscape images put your camera down and study what the experts do. There are lots of great books and web sites where expert landscape photographers publish their images. Don't just admire them, study those images carefully so you can understand why they work.

FEATURE: *Planning Your Landscape Shoot*

RIGHT & BELOW

RIGHT These similar compositions illustrate the importance of capturing the best light. This scene was relatively 'flat' and uninteresting when shot just before 5pm. But just 40 minutes later the golden glow of a setting sun made a dramatic difference to the same scene. As well, a slightly wider angle lens setting allowed me to include a mid-range tree, adding more interest to this scene.



Duncan works in a similar way, travelling around the countryside, with his trained eye always open for opportunities. If you really want to get serious about shooting landscapes, study the images of these experts (and dozens of others), and try to work out why their images succeed. In the process you'll find out how they operated, which is something we'll look at now.

Step 2: Understanding Atmospherics

Once you've begun educating yourself, you'll need to start travelling. Landscape images don't just happen; you need to be out in interesting areas, and even more importantly, when interesting things are happening. With landscape photography your key subjects rarely change very much. Trees, rivers, oceans, and hills stay pretty much the way they are from year to year. But differences do come through the changes in seasons, and the changes in light during any given day. The combinations of these two key elements which will be available will be infinite, and they can make huge variations to any scene. Once you start travelling off the beaten track, if you find an area which attracts you, make the effort to get back to it at different times of day, and in different seasons. Educate your



eye to the effects of both light and atmosphere on it. You'll soon start to understand that the light on certain scenes will tend to work best either early in the morning or late in the afternoon. That's basically because the light reacts differently as it filters through the atmosphere at a lower angle – colours will change and the shadows will change, offering more 'modelling' effect (the '3D' effect created by the moulding of light and shadows). It will

also vary between, summer, autumn, winter and spring.

Each season can bring its own rewards. In fact foggy, overcast, or stormy conditions might offer a much more dramatic image than with the same scene on a calm or sunny day. You'll soon learn that the old adage "the harder I work, the luckier I get" will apply very much to shooting your own landscapes. You might find you return six or eight times

to the same spot, at different times of the day and year, before ultimately you arrive at the same place at the right time. Shooting great landscapes is very much a process of educating yourself, and these first two steps provide an essential backdrop to what comes next.

Step 3: Consider Your Options – Quickly!

As with any other style of photography, good landscape imaging requires a sound understanding of your equipment. You can't consider all your creative options unless you have a strong grasp of what your camera and lenses offer you. Usually this requires time and practice – and there's no real way around that. It's a bit of a 'chicken and egg' situation. Which comes first - an understanding of the limits of your gear, or the ability to 'see' an image which will work with the equipment you've got? The truth is they both develop along the same time frame, and you need to work with what you've got in your bag, and see what it produces. Photography is very much a 'see and learn' type of craft.

Try a lens and camera combination, and see what impact it produces. Store that knowledge away for later use. Then try another lens and see what that does.

There are a few useful starting points. For wilderness photography you should ultimately aim to pare your kit down to a manageable level – maybe one body, one wide-angle lens, and a shortish telephoto. Bush walking is hard enough without lugging a lot of heavy camera gear around! A lot of great landscape images have been taken using lenses from wide angle to what is considered 'normal' on an SLR camera – from around 20mm up to the standard 50mm (that is, an angle of view roughly equivalent to our own eyesight). Arguably the key reason for this is that these angles can include a lot in a scene. Also, optically they can offer great depth of field at a given f stop, so images can include relatively sharp detail in the foreground of a shot, as well as details of acceptable sharpness in the background. For this reason extreme depth of field is used a lot by good landscape photographers. On SLRs the depth of field offered by apertures from f/5.6 up to f/22 (and sometimes beyond) offers great potential to keep interest in an image. Wide-angles



LEFT A telephoto lens can flatten perspective and help you focus on a particular element in a landscape scene. It can also create a layered effect, as in this morning scene. EOS 7D, 18-135mm lens @ 135mm, 1/1600s @ f/7.1, ISO 100. Sharpening and contrast adjustment in Photoshop CS3.

can work well for landscape shots – as long as you have some prominent feature in the foreground of your image.

Does that mean telephoto lenses won't work? Of course not. What these lenses do require though, is a clear focus on what you wish to shoot, because your field of view will be very narrow. Telephoto lenses also 'compress' distant subjects. They work very well where, for instance, distant rows of hills can be compressed into flat-looking layers.

Because they also have a relatively 'shallow' depth of field, they can be used to isolate certain features in a landscape, like a tree, a particular feature or silhouette, or even a lone animal or bird by blurring a foreground and a background. The key is to quickly assess what type of image you want to create. Why should you be so quick?

Step 4: Use The Best Light

If you've done your preparation it will all come together at this critical point in your shoot. Assuming you've followed steps one and two, and have a good understanding of the important components of a strong landscape image (see later), and you have put in the time and effort to find a potentially good location, and you've arrived either early or late in the day or at a time of year when good atmospheric conditions are likely, you're now at the point where you have to work quickly. A lot of experienced photographers talk about the process of "pre-visualization". Leaving aside the argument it's a tautology (if you "visualise" something, you surely don't have to "pre-visual" it!) the term defines the process where a photographer 'sees' the picture he or she wants before he or she actually makes the shot. It's an

important concept and useful in all fields of photography, but especially where landscapes are concerned. If you've visited the scene you want to photograph several times before and have seen the relationships between its key elements - perhaps a tree, a valley, a creek, mountain peaks, or even a fence line - you'll already have some idea of what you want to shoot. It only remains to use the atmospheric and light available when you arrive at the scene. That may be an early morning sunrise or fog, a classic sunset, or an impending storm or rain shower. Whatever it is, if it's "right" you'll need to shoot it quickly - the one element which never stays the same in any landscape is the weather. You'll already know your gear and its capabilities, so work smoothly and calmly to set up your camera and lens.

Step 5: Camera & Tripod

To take maximum advantage of the conditions at your shooting location, you should've arrived well before you anticipate the best light occurring. If that's early morning, you'll likely be at the site in darkness (so have a small torch with you); if it's a sunset shoot you should be there around 4pm. These time frames will give you lots of space to set up and observe. Time is your enemy and your friend. Careful preparation beforehand will allow you plenty of time to observe the changing elements. Don't rush. Taking your time to get organised will allow you to 'see' the scene you want when all the elements combine correctly, and then you can focus and shoot quickly to capture the exact moment when it comes together, usually just for a few moments.

FEATURE: *Planning Your Landscape Shoot*

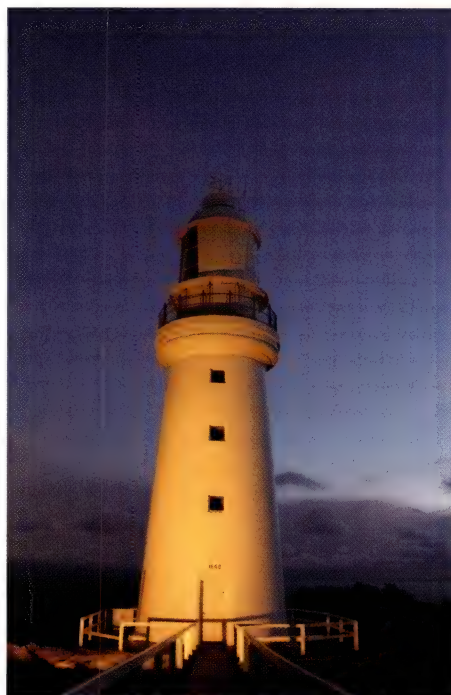
The night before a morning shoot check all your kit and clean your lenses. Value every moment you have at a scene, because if a shot passes you by and you're not ready, you'll never get it again. Let's assume you're shooting with a wide-angle lens. While there are no set rules, I'd recommend shooting landscapes with a tripod. There are a couple of important reasons for this. A tripod increases the steadiness of the camera dramatically, and thus minimises the possibility of blur adversely affecting your image. Combined with the use of the timer button (which removes your hand from the equation), or a cable release, you'll have the best chance of shooting a razor sharp scene which will make people notice. More importantly however, is the fact that a tripod actually physically slows you down. The act of setting it up changes your mind set. But it won't work if you have rushed late to the scene. Preparation and slowing down are key elements to making great landscape images. Almost all the greats have used this approach, because it works. There are occasions when you are moving around a few different locations where a tripod simply won't be appropriate, but when you use one it will improve your image sharpness. If you're not using a tripod, practise a very steady grip, and keep your elbows close to your side.

Step 6: Settings & Concepts

There are myriad combinations which photographers have used over the decades to create powerful landscapes. Don't get bogged down with specific settings. It's far more important to know what type of image you're trying to create – whether it's something ethereal and blurry for an impressionistic feel, or razor sharp with great clarity and intricate detail. From there, the settings and equipment will follow. However, here are a few basic tips which are worth trying out to see if they help your ideas. This list is by no means comprehensive, but it can be very useful. Don't be hemmed in by rules, simply use these as a starting point for your own ideas.

Shooting In-Camera: Here's another likely tautology, but there's an important message behind it. All pictures are made 'in-camera', but in these digital days many shooters make images casually, often thinking "I'll fix this or adjust it later in Photoshop." They're entitled to take this approach - many do. Imaging software has

made the mechanics of photo processing and manipulation techniques much easier, so it's common to think you can fix your photos later. A lot of photographers also find it fun to manipulate their shots. It's open to landscape shooters to use this approach and some consider it an essential step. Lots of top shooters have taken this path, but others tend to avoid it. When you're starting out with serious landscape work, if your aim is to make a faithful interpretation of the landscape before you, I recommend you get your pictures as close to what you



see when you actually shoot them. It's a good discipline to take the time and care to get it right 'in-camera', and spend less time fiddling on a computer – unless that's your primary aim. It all goes back to your objective. Be clear in your mind as to what you're trying to achieve. Every digital image requires some manipulation. When you're starting out it's arguably a good idea to minimise this element of your shooting.

Sound Composition: Arguably the most fundamentally important concept for landscape photography is developing a good grasp of composition. Most enthusiasts will be shooting with a rectangular frame, which can be placed in a horizontal or vertical format.

Both options can work for landscapes. Intuitively, taller subjects (trees, cliffs, skyscrapers) will fit with a vertical format.

Wide-angle images may more readily work in the horizontal format. As discussed, wide angles need some strong foreground interest as well as something interesting in the background. But you can link these two elements with a 'leading line', like a road, creek, or ridge line, which runs from the foreground to the background.

Another useful concept is the often discussed 'rule of thirds', where a frame is divided by a 'noughts and crosses' grid, with two horizontal and two vertical lines. Try placing key points of interest on the points where the lines intersect. This imaginary grid is also useful for placing horizon lines. Horizons tend not to work for an image if they're placed right in the middle of a frame (though there are exceptions, especially if you want to create a symmetrical image). When a sky is clear it can pay to reduce the space devoted to it within your composition (unless you're shooting an image which implies vast space). If the sky is empty try moving your horizon line right up near the top of the frame.

Depth of Field: A lot of great landscapes rely on using extensive depth of field - as stated earlier, anything from an aperture setting of $f/5.6$ up to $f/22$ and beyond. This creates a very small opening through which light passes to your digital sensor or film frame. While the smallest apertures ($f/22$ or more) will push the limits of your lens quality, using a tripod to steady your camera will make a big difference. Try focusing about one third of the way into the scene for maximum sharpness. The advantage of good depth of field is that objects, both very close and a long way away, appear 'sharp'. By composing an image with an interesting foreground feature (a creek or a flower), and some strong features in the background (mountain ranges), you create interest throughout your image, and draw the viewer's eye through the scene, creating an impression of depth. A small aperture, which reduces the amount of light entering the scene, will also need a longer shutter speed (thus requiring a tripod to steady your camera). If the creek is in the foreground, a longer shutter speed will then blur the moving water, creating that smoky, smooth effect which many viewers like. Alternatively, a shallow depth of field, which will blur a foreground and a background



LEFT & BELOW In these two images you can see the difference between a distracting composition and a much cleaner one. On this country road I saw a peak in the distance across a beautiful green valley. I stopped to shoot and put the fence line in the foreground. But it acts more as a dividing line between the viewer and the scene. As well, the dark shadows are distracting, and distant trees tend to block the peak. I went down the road a few hundred metres and found this much cleaner scene. Using the foreground eucalypt as a “framing” device, I was able to emphasise the peak, without distracting shadows or trees blocking the peak.

OPPOSITE A combination of artificial light and an interesting sunset can work very dramatically. Photographers who shoot images of properties for real estate advertisements often use this technique, leaving interior lights on when they shoot at dusk. But it can also work in some landscape scenes, too. EOS 40D, 17-35mm lens @ 18mm, 0.5 seconds @ f/14, ISO 400, tripod used, minor cropping.

either side of a key subject, might work to isolate a flower, or ‘flatten’ the ridges of the hills in the background. Creative use of depth of field is a critical element in making strong landscape images.

Polarising filters: Sometimes you simply can’t find the time to shoot at either end of the day. Often when you’re travelling you won’t have much time to make a shot. Filters can help, but many can now be applied via software. One filter which still has real value, especially for landscape shooters, is the polariser. It cuts glare and saturates colours, so it will emphasise elements like blue skies and white puffy clouds. It’s most effective at an angle of 90 degrees to the sun, and it works well on water (creeks or the ocean) as well. It has far less impact where light is coming from a low angle, such as early morning or later afternoon light. But in specific circumstances it can add real impact to landscape scenes. Circular polarisers can be turned by hand to allow you to see their impact before you shoot. Get as good a unit as you can afford.

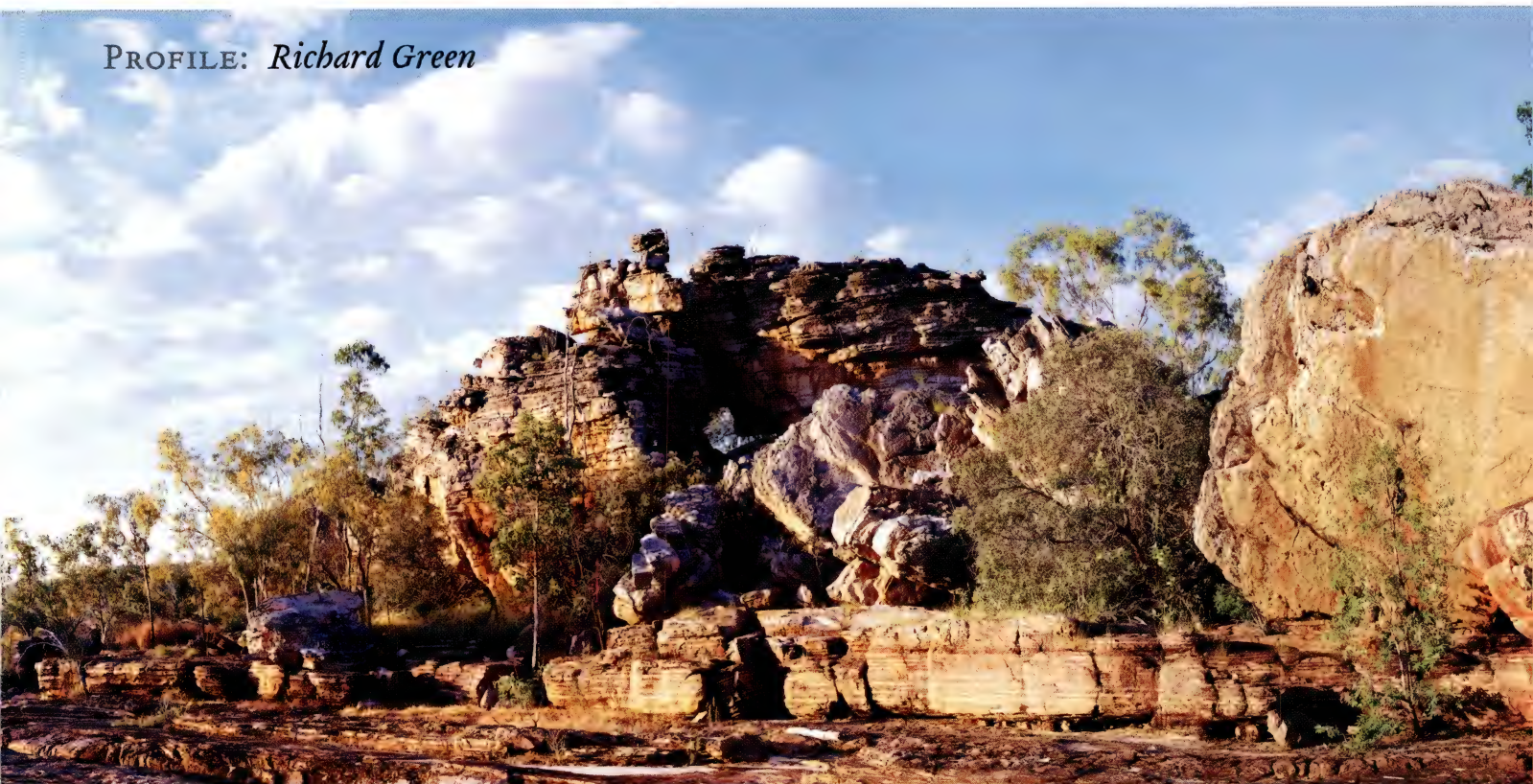
Bracketing: Safety first! In the days of film, photographers were automatically trained to ‘bracket’ – that is to shoot three exposures; one ‘correct’, one slightly under-exposed, and one slightly over-exposed. This usually ensured they got a usable image, which was particularly important for landscape shooters if they had travelled a



long way from their base. This principle still applies, though digital shooters can check their camera’s rear LCD screen after they’ve finished shooting. Nonetheless, bracketing is still useful. But don’t delete borderline images on the basis of checking your rear screen! That screen is usually too small to make more than cursory assessments. Wait until you have all your shots on a bigger computer screen to make final judgements. By the same token, don’t go overboard and shoot endlessly (a real tendency with digital cameras). Work to get your image right, take

a few back-ups, and move on.

There’s a lot more to be discussed about landscape photography. It’s an endlessly challenging field which has been attracting both amateur and professional photographers for well over a century. This is simply a primer, with the aim of establishing the right mind set for beginners, or re-focusing more experienced shooters. All great landscape images start with a good idea, and developing that is really a process rather than an end point. Start thinking, then start shooting. *



Wilderness Man

A photographer with exacting standards, English expatriate Richard Green has made it his life's work to record the wildest regions of the Australian outback so he can both promote it and protect it. He spoke to Robert Keeley.

It's not stretching the facts to suggest Richard Green is a truly unique photographer. A highly trained technician with a deep interest in the creation of images of the highest quality, he also has a fascination with the most remote regions of Australia.

He's combined both these interests to create a unique portfolio of Australian wilderness images made at the best technical levels currently achievable. He simply doesn't accept anything less than the best, in either his travel style, or in the production of his panoramic images. Following his twin interests he has also created an outstanding book - *REMOTE & WILD – seeking the unknown Australia* – and at the time of writing he was part-way through an extended tour of regional galleries, showing his dramatic panoramics. The book *REMOTE & WILD* is a hard-cover

tribute to this country's amazing landscape, self-published by this independently wealthy former businessman, who emigrated from England in 1988 to pursue his passion to explore Australia by helicopter, and to photograph it along the way.

Early Enthusiasm

Green's early interest in photography began when as a 13 year old he received a Coronet box camera as a present in 1953. It sparked his interest in the craft and he was soon running a photography club at his school (as well as natural history and astronomy clubs!). When he was working in a pharmacy during a summer holiday he noticed a Zeiss Ikonta camera in its shop window. The camera's large Novar lens sparked Green's particular fascination with optics, a subject he describes as "fascinating and beautiful". The concept

attracted him to the extent that he pursued an Honors Degree in Applied Physics at Brunel University in London, specialising in optics. In the early sixties his enthusiasm for camera technology was so great he re-built a 1938 Exakta camera which had a shutter speed range of 1/1000s to eight seconds.

But his working career led him in a different direction. His physics degree prompted him to work in the electronics field at the EMI Electronics company, where he went from research to management and sales. He spent three years as a salesman working his territory in the south of England, selling highly technical equipment which included gamma ray spectrometers for measuring and analysing radiation. That led to an interaction with early computer technology, after which he decided to pursue a three year PhD at Brunel in computer graphics. From



ABOVE Helicopter in Arnhem Land, parked in stone country. May 2004. This is the last photograph Green took with his Linhof Technikardan 5x4 view camera – eight frames taken twice. 120mm Nikkor lens @ f/16, Velvia 50 ISO film on a 120x60 rollfilm back, Gitzo tripod. Digitised, then hand stitched and worked in Photoshop.



LEFT Edge of Lake Eyre, SA. August 2010. Peripheral lake on the northern end of Lake Eyre. Canon EOS 5D MkII, 28-70mm f/2.8 L series lens @ 29mm, f/4, 1/8000s, ISO 640, hand-held from a helicopter, then worked in Photoshop.

there Green began organising computing industry conferences, which attracted large audiences and soon became very successful. He started a company which specialised in preparing these conferences and eventually, in 1987, sold it for a very sizeable sum on the London Stock Exchange.

His lawyer at the time was an aviator and it happened that he took Green for a spin in his helicopter. Green loved the experience, and more importantly, he was attracted to the challenge of learning to fly. His wife at the time was Australian, and he had visited this country before and been attracted to its wild

landscape. Following the sale of his business, and with the opportunity available to now pursue other interests, he decided to move to Australia so he could both fly more, and also indulge his passion for photography in the Australian bush. By that stage he owned a Mamiya medium-format camera and a large-format Linhof Technikardan plate camera. With a full range of movement to offer a wide range of positions for the lens and the film, it was an excellent camera which produced outstanding image quality. But it required a lot of effort to set up, and was ponderous when Green was trying to capture multiple frames.

Moving to Australia

Green settled in Sydney, but within 18 months his marriage broke down and he met his new partner Carolyn. His first helicopter was a two-seater Hughes 300 and he turned to that to expand his Australian horizons. It was a small craft which could only carry minimal weight. In 1989, with Carolyn, Green undertook a flight to Tasmania. His main objective was to photograph that state's wilderness regions in the south and west. Fascinated by the wild and isolated terrain, he attempted to land at the tiny Lake Mars in the Western

PROFILE: *Richard Green*

RIGHT Federation Peak, South West Tasmania, Sept 2008. This iconic peak towers above the distant 'hanging' lakes in the Eastern Arthur Range. Canon EOS 1Ds Mk III, 28-70mm f/2.8 L series lens @ 28mm, f/11, 10 frames @ 1/60s, ISO 200, Gitzo tripod, worked in Photoshop.

BELOW Kimberley Beach panorama, northwest WA. May 2007. On a tiny island off the Kimberley coast, a small beach was partially exposed by the incoming tide; large daily tidal variations are characteristic of this region. Canon EOS 1Ds Mk II, 28-70mm f/2.8 L series lens @ 38mm, f/11, 10 frames @ 1/80 – 1/160s, ISO 200, Gitzo tripod, worked in Photoshop.

Arthur mountain range. He got in, and was able to observe up close the tannin-stained waters, its pristine sandy shore, and nearby, the ghost-like white pines which had been burned bare in some long-forgotten bush fire. He took photos with his lightweight Nikon 35mm camera, and became even more intrigued with the Australian wilderness. Throughout the nineties he produced images with his Linhof, using Fuji Velvia 5x4 sheet film. The camera's slow set up procedure and fine adjustments, which allowed the production of beautifully sharp images, encouraged a methodical approach. Mistakes could be time-consuming and relatively costly, so Green worked assiduously to make sure he minimised them. He also worked with a Fuji 6x9 camera, using it for aerial images because it was light and easy to handle. Though he also had his Nikon kit, he says he used it basically just for 'snaps' because he didn't consider its image quality to be good enough for 'real' landscape work.

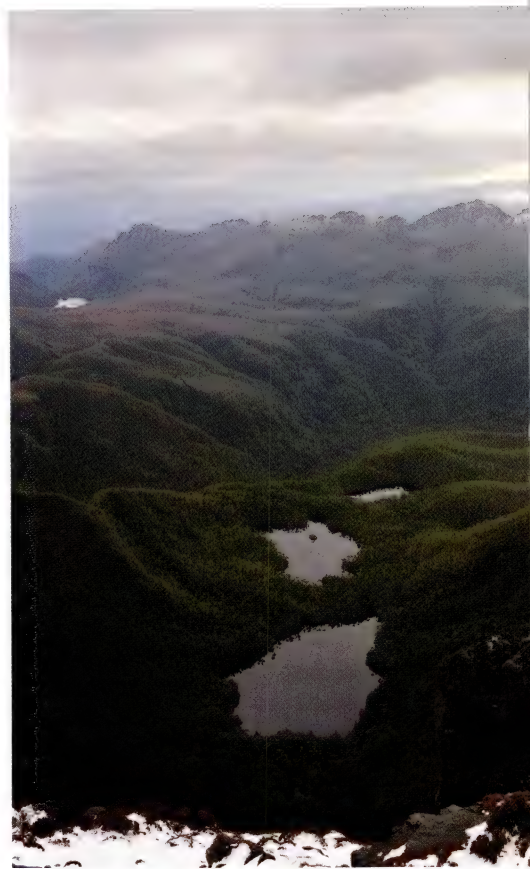
A Change to SLRs

Around 12 years ago, whilst visiting Paris, Green stumbled across an exhibition of images by the famed French aerial landscape shooter Yann Arthus Bertrand, and was inspired by his work. Bertrand was shooting his stunning images using a Canon SLR kit, so Green purchased his own first Canon SLR. He started with an EOS IV, and later bought an EOS 1D Mk I, then a Mk II, and

now he has a Mk III and a 5D Mk II. Today he considers the quality of digital images to be as good as that of his Linhof and much better than medium-format cameras – so much so he sold his Linhof kit “around six or eight years ago”. He comments, “Many photographers still swear by film, and I wish them well with it.”

Weight is a critical factor on Green's flights into the wilderness and he says his Canon kit is around the same weight as the Linhof, “but I can carry three Canon bodies and six lenses.” Green's current kit includes three EOS 1Ds Mk III bodies, 17mm and 24mm tilt/shift lenses (with similar movements to his old Linhof), a 28-70mm f/2.8 lens, a 17-40mm f/4 lens, a 70-200mm f/2.8 lens, and a 400mm f/4 telephoto lens which he uses with a 2x teleconverter when he photographs birds. The lenses are all professional quality 'L' series lenses. He also carries a small Lumix DMC-LX5, which has become his 'snaps' camera.

He does occasionally use graduated neutral density filters, but says he hasn't used a polariser “for years”, essentially because he shoots his panoramics in segments, which when joined together would show up the uneven impact of a polariser across a wide composition. “You don't need a filter now, you've got a computer,” he says matter-of-factly. Green also says with the technique he now uses to create panoramics, he always tries to shoot using a sturdy tripod.



Into The Wilderness

Green is attracted to his adopted country's most remote and isolated regions – and there are many of them to explore. His favoured regions include southwest Tasmania (which he has visited on five occasions), the Kimberley in Western Australia's rugged northwest, Arnhem Land and the Gulf Country in the Northern Territory, and the central deserts. Generally these spots are so isolated it's extremely difficult or even impossible for four-wheel drives to get into where he goes. Access by fixed-wing aircraft is impossible, so a helicopter is the only way to go. These expeditions require a high degree of meticulous planning; re-fuelling is prepared in advance, and equipment is organised for wilderness camping. Green's first trip to the wild northern region of the Kimberley was in 1992. By this time he was





flying a Gazelle five-seater helicopter. The two-week trip required fuel to be trucked in and they stayed at homesteads. From then on he's preferred to camp.

"The planning for these trips is quite thorough," says Green, "I have to work out where I'm going and check that re-fuellers will be there when I arrive. It's not like Mascot. I have a formal flight plan and I know the times with every stop, and the times I'm going to be there." His last trip extended over five and half weeks. He travelled from Sydney to Darwin over nine days so he could include photography, then he moved on to the Kimberley and the Pilbara regions in northern Western Australia.

Green says he has made 30 trips to various parts of Australia, and almost all have been by helicopter. He does acknowledge, however, there can be trade-offs. A helicopter can't land in car parks (without causing a degree of consternation to drivers!), so occasionally he'll miss out on some sites which are accessible by more conventional vehicles. He says the famous fossil remains in Lawn Hill National Park in western Queensland is one place which he's been unable to visit by helicopter.

Technique & Equipment

In his book Green goes into considerable detail about how he shoots his images. It's worth recording his comments to understand the high level of care he works with to achieve the image quality



LEFT Lake Mars, South West Tasmania. March 1992. High in the Arthur Range this 'hanging lake' has a very colourful water's edge. Pale golden sand seen through tannin-stained tea-coloured water looks bright orange. Linhof Technikardan 5x4 view camera, 65mm Nikkor lens @ f/22, 1/4s, Ektachrome 64 ISO film, polariser, Gitzo tripod. Digitised, then worked in Photoshop.

he's seeking. First, a look at the complex technique he used when shooting a single panoramic with his Linhof camera: "I used a 6x12cm film-back and it took two rolls of 120 Velvia film and 20 minutes: that is eight frames going from left to right and another eight going back the other way – just in case there was any problem with one of the first group. For each of these 16 frames the drill was: open the lens, unlock the horizontal swivel, position the camera using a mirror reflex attachment, lock the horizontal swivel, remove the reflex unit and fit a magnifier bag-bellows attachment, set focus in the middle of the frame using the 10x loupe, set focus in the bottom-left corner of the frame, repeat in the bottom-right

corner, repeat in the top-left corner, repeat in the top-right corner, re-check focus in the middle, lock focus, remove magnifier, remove ground glass, fit the film back, close the lens, set aperture, cock shutter, pull the dark slide, wait for a lull in the wind, confirm the exposure setting is still correct for the current light, press the shutter via a cable release, replace the dark slide, wind on the film to the next frame. remove the film back, fit ground glass, and fit the mirror reflex attachment. One mistake with any one of these actions and that photograph would be a failure. The rigmarole was fine for single frame photographs, but for multiple frame panoramas a real pain."

Now he's operating with a digital SLR

PROFILE: *Richard Green*

RIGHT Fiery Sky – Watarrka NP. May 2008. Clouds form a fiery fan, as the sun sinks behind a rocky ridge in the mountains adjoining Kings Canyon. Canon EOS 1Ds MkII, 28-70mm f/2.8 L series lens @ 45mm f/8, 6 frames @ 1/20s, ISO 200, Gitzo tripod, worked in Photoshop.

BELOW Gnarled skeletons, Sturt Stony Desert. March 2006. These dead trees on the edge of Coongie Lake, SA, formed stark silhouettes against the pre-dawn sky, which that morning was exceptionally rich in colour. Canon EOS 1Ds Mk II, 28-70mm f/2.8 L series lens @ 63mm, f/22, 8 frames @ 1/3s, ISO 160, Gitzo tripod, worked in Photoshop.

OPPOSITE Ragged Range, May 2005. These hills are composed of orange conglomerate rock, and are one of three similar formations that together make up the Ragged Range. Most of the palm trees that look so small in this photograph are over 10 metres tall! Canon EOS 1Ds Mk II, 70-200mm f/2.8 L series lens @ 110mm f/10, 9 frames @ 1/160s, ISO 200, Gitzo tripod, worked in Photoshop.

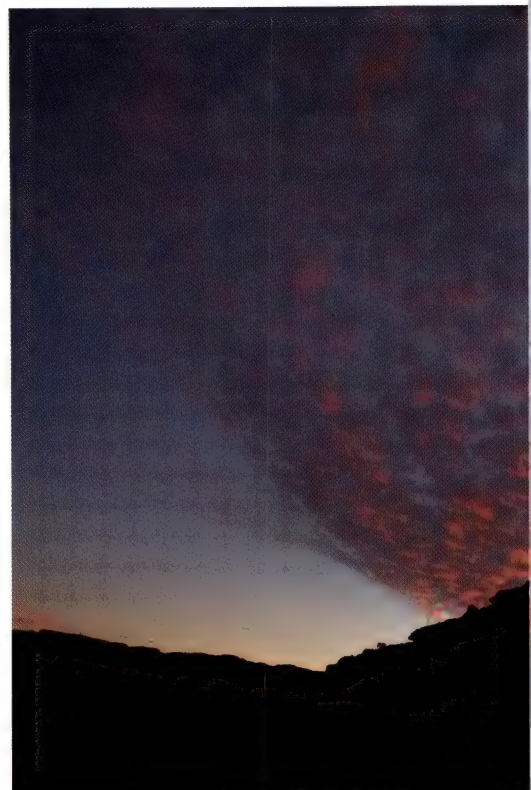
kit, he describes the procedure as follows: “The 35mm digital camera on the other hand, when used in the portrait position, permits the same photo to be taken with multiple frames in less than two minutes. Because of the smaller sensor area as compared with film on the bigger cameras, shorter focal length lenses are used. “This has a double benefit – greater depth of field and a larger aperture – hence faster shutter speeds. Combined with the greater light sensitivity of the digital sensor, the problem of subject movement caused by wind is virtually eliminated. With the Linhof, a typical shutter speed would have been $\frac{1}{4}$ of a second – even longer if a polarising, colour balancing or graduated filter was being used. Also there is the considerable convenience of auto-focus and in-camera metering. If depth of field extension is required this can be achieved with two exposures at different focal points. These can then be stitched together on the computer.” As mentioned, a solid tripod is vital to this type of panoramic imaging. Green says in his book, “I use two carbon-fibre tripods – a tall four-section sturdy unit with a large ball head, and a smaller lightweight one with a mid-sized head for use where any reasonable hike is required.

Both have special levelling mechanisms fitted between the tripod and the ball head. These permit the vertical rotation axis of the camera to be set accurately so that consecutive panoramic images line up.”

Shooting & Post-Production

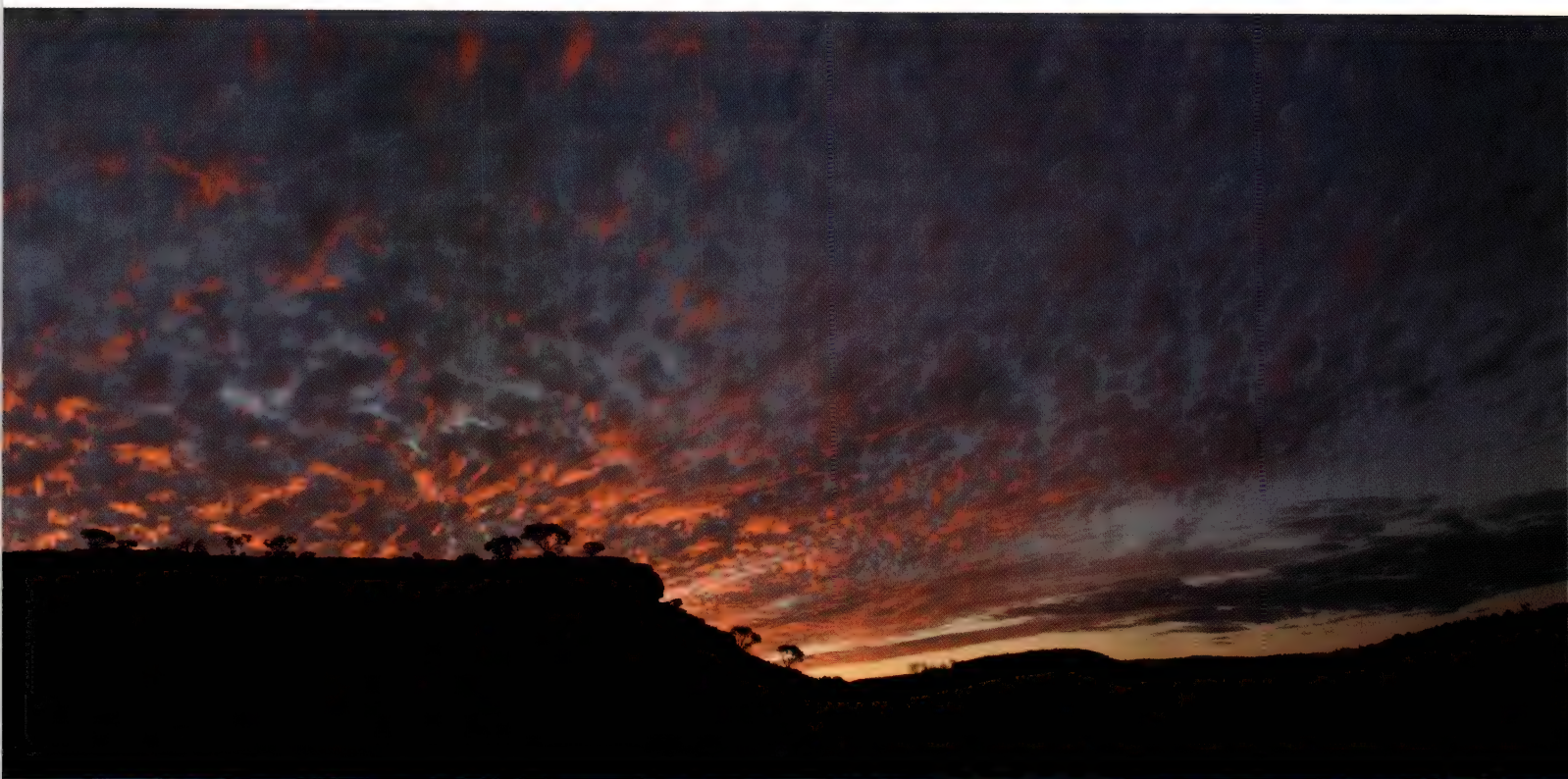
Green divides his approach to his type of photography into three separate operations – finding and conceptualizing the image, shooting it, and processing it afterwards.

Whilst flying over the landscape he keeps a lookout for potential photography sites, and if he finds one he searches for a suitable landing site. A rear-view camera on the chopper allows him to see the back of the craft in tight landing spots. Once on the ground, he likes to use the traditional landscape lighting of early mornings or late afternoons, but unlike many digital shooters he retains his film mind set and likes to capture just the best two or three options. He's also not averse to shooting in a wide range of weather conditions, which on occasions can be risky. He says, “I look for dramatic shapes and lighting, interesting texture, attractive colour and an overall pleasing composition. My aim is to give the viewer a sense of what it was like to be there in the environment.”



With a strong background in computer graphics, Green sees digital post-production as an essential component of his processing. He comments in his book, “On the web sites of many landscape photographers you will see the assertion that no colour adjusting filters have been used. This is all bunkum. No camera can produce an exact replica of what is in front of it. I don't play with the colours, but I do spend many hours on each image adjusting the hue and saturation of all the constituent colours to provide a final image that best conveys my recollection of the visual sensation that I had when taking the photograph.” In *REMOTE & WILD* there are 70 panoramic images and all have been manually stitched together in software, but Green says the current stitching software in Photoshop CS5 now does a very good job





automatically. Working on an Apple Mac, Green will colour balance his RAW format images, stitch them, correct any chromatic aberration, remove dust marks, adjust overall shaping and contrast, then adjust individual colours, and finally set overall and specific area sharpness.

The Future

At the time of writing Green was part-way through a tour of regional galleries around the country. He says whilst he is happy to sell his images, the tour is not a money-making venture. His prime motivation is to create public awareness of the beauty of these pristine regions of this country, so they can be protected. He presents lectures to explain his approach to shooting these images, and he offers his hard-cover book for sale for \$165. "I've sold over 1200 in 12 months," he says. The publication had a difficult history, as Green says the original

publisher Melbourne University Press "was not prepared to accept the quality I wanted, and I wouldn't ease up on the quality."

Being independently wealthy, he was in the unusual position of not being reliant upon a publisher, so he went ahead with producing the book at his own expense. "I managed the production process. I designed it conceptually, used a design firm to do the work, and my wife provided the editorial copy. It was printed in China, and I proofed the colours and varnish quality there. At measurements of 38cm x 29cm it was too big to bind in Australia so it was printed and bound in China." Green says he has received "hundreds" of emails from those who've purchased it, reporting how much they have enjoyed reading and viewing the publication.

Looking at his continuing fascination with the Australian wilderness, he pinpoints one key difference with his country of origin. "Compared with the UK it's the colours – the

dramatic rock formations and the textures." He says, "My motivation is that I just love the environment, and I love the technology. It's a real challenge. I want to protect this environment. There's an awful lot out there that's beautiful and really worth protecting. If I can help I will have done my bit."

With images in the Australian Museum in Sydney, and the National Library in Canberra Green's work is highly valued for both its quality and its content. But he sees more challenges ahead. He is currently trying to find more minimal and perhaps more artistic images, and the central deserts hold a special attraction to him. Green clearly still has a long way to travel with his artistic and environmental ambitions. ✱

For further information on Richard Green's images and to purchase his book 'REMOTE & WILD' check out the website www.richardgreen.net.au



Peter Burian checks out the market for ultra wide-angle lens options and looks at what they can offer photographers.

Shooting

A Guide To Ultra-wides

When 35mm film cameras were the norm, a 28mm lens was considered a true wide angle and a 20mm lens provided ultra-wide scene coverage. Today, most photo enthusiasts own a digital SLR which uses a sensor that's much smaller than a 35mm film frame. This chip records less of a scene so it provides a narrower picture coverage, sometimes called "field-of-view crop".

That's why today's kit lenses are 18-55mm or similar zooms, and they do provide some wide-angle options. And yet, much shorter focal lengths are also available for an ultra wide or even a super wide-angle of coverage. Do you find an 18mm focal length too restricting? Do you often want to fill the frame with a large group of people, an entire street or an expansive landscape? If so, you're a candidate for a much shorter zoom like a 10-22mm or similar model. One of these can cover a much wider field of

view, over 100 degrees, encompassing more than our two eyes can see without scanning. A lens of this type can also produce some really stunning images which would be otherwise impossible to make.

Ultra-wide Characteristics

As well as including more of a scene in a single photo, an ultra wide-angle lens has other idiosyncrasies. As you might expect, the shorter the focal length, the more obvious the following characteristics will be.

Extensive Depth of Field: Because short focal length lenses provide low magnification, the range of acceptable sharpness is often extensive in ultra-wide photos. Except in very close focusing, depth of field is particularly extensive by f/11.

Expanded Spatial Perspective: This is actually an optical illusion caused by close focusing, but it's certainly persuasive. Move in close to a foreground subject and it will

be unusually large and prominent in your photo. Meanwhile, anything at a greater distance is "pushed back", rendered much smaller than the eye perceives. Using this exaggerated near/far relationship, you can make small interiors seem more spacious, while a desert vista or a sweep of wildflowers will become more expansive for an interpretive depiction of the scene.

"Distorted" Perspective: Tilt the camera upward to include an entire building, and another trait soon becomes obvious. The structure appears to lean backward, an effect called "keystoning" - a type of linear distortion. This happens when you tilt any lens, but it's really emphasized with an ultra wide. It occurs because the base of the building is closer to the lens than its top, making the more distant lines appear to converge. Note: There's another term, "barrel distortion" (a type of geometric distortion) which is common with wide-





LEFT Reviews of ultra-wide zooms usually discuss vignetting: darkening at the corners of an image. While this is common at wide apertures, the darkening is usually mild. When it's as notable as in this photo, it's usually caused by a thick filter or by a lens hood which has been improperly mounted (EOS 40D; f/10).

BELOW Unless you're a strict documentary photographer there's no need for every photo to be an accurate rendition of the subject. For creative purposes you may want to make a more "interpretive" image, taking advantage of distorted linear perspective for a dramatic effect. (Nikon D5000; f/4).

OPPOSITE The difference between the angle of view produced by a 10mm, 11mm and 12mm focal length (on a DSLR with a typically sized sensor) isn't dramatic. While some photographers might insist on the very shortest zoom available, many others should be satisfied with one which starts at 12mm (as seen here).

angle lenses. The term means the bowing outward of lines near the edge of a frame. It's virtually impossible to make a perfect ultra-wide lens at a price which photo enthusiasts are willing to pay. But unless you're an architectural shooter, you won't have to worry about minor barrel distortion.

Ultra-wide Techniques

When switching to a zoom with extremely short focal lengths, you might well be disappointed with your first set of photos. That's understandable because of the unusual perspective, as well as some other issues. Unlike a standard zoom, an ultra wide isn't ideal for quick aim-and-shoot photography.

The extremely wide angle of view is likely to record many elements which will compete for viewer attention. This can create a photo without a clear message or sense of purpose. Move in closer – much



PRODUCTS: *Ultra-wide Angle Zooms*

closer than you might with any other lens to exclude unnecessary details. Fill the frame with a few desired objects which have some logical relationship to each other, or record a sweep of red blossoms filling the entire frame for a unity of design.

For the most accurate rendition of buildings and trees, hold the camera so the back is perfectly parallel to the subject. This will prevent keystone - converging verticals. Unfortunately, you may then find an excessive amount of foreground detail in the frame.

Crop those extraneous elements in image-editing software. (Or try to shoot from a higher vantage point so you won't need to tilt the camera.)

Or for a dramatic effect, have a go at intentionally exaggerating the perspective. Try tilting up your camera up on a steep

angle to take advantage of the unusual effect for more interesting creative outcomes.

Problems & Solutions

Anyone first using a lens with an extremely short focal length is likely to experience technical problems as well. Most of the following aren't difficult to prevent if you're aware of the cause and the solution.

- The very wide field of view will often include bright areas of a scene, such as the sun, a bright sky, or highly reflective water or sand. That will increase the risk of underexposure. This is easy to prevent with a +2/3 or +1 exposure compensation.
- An ultra-wide angle of view may include the sun or other highly reflective areas such as water. On sunny days, that can create flare (a bright "veil" effect which reduces contrast) or ghosting (a reflection of the

lens' diaphragm) in your images. If flare is noticeable as you compose a photo, change your shooting position until some object (such as a tree limb) blocks the sun. Also, use a lens hood on bright days to minimise the risk of flare from side lighting.

- Some darkening of the corners, called "vignetting", is common when shooting at wide apertures. Stopping down to f/8 or a smaller aperture will minimise this effect.
- When a photo includes a very wide section of blue sky, a polarising filter may not provide even darkening of the area across the entire frame. The solution is simple: remove the filter. If you must use it to wipe glare from subjects within the scene, try shooting from a different position so as to exclude any lighter-toned area of the sky.
- Polarisers tend to be thicker than other types of filters, so they can cause serious

★ High Quality Ultra-wide Zooms

Every lens manufacturer markets at least one ultra-wide zoom intended for owners of cameras with a sensor which is smaller than the full-frame 24x36mm size. Virtually all include one or more aspherical elements, with a non-spherical surface. These are used to provide better sharpness at the edges of an image made at wide apertures and to minimise barrel distortion. Many short zooms also employ low-dispersion glass (designated with a D) to provide better overall sharpness, colour rendition and contrast. In a brief feature like this it's impossible to mention every ultra-wide zoom on the market for "small" sensor DSLRs. Hence, I'll provide a brief evaluation of one highly-rated model in each major brand. The following differ in many aspects, but all benefit from each manufacturer's best technology for providing high edge sharpness/brightness and resistance to flare in bright light.

CANON EF-S 10-22mm f/3.5-4.5 USM

This lens with fast ultrasonic AF and internal focusing employs a Super-UD element and three which are aspherical. A circular diaphragm design ensures that de-focused highlight areas are rendered as circular (not octagonal) even when used at an aperture as small as f/8. Expect high sharpness across the

entire frame at all focal lengths, especially at f/8. A bit of vignetting is visible in the 10-14mm range, but it's minimal by f/8. This lens is more expensive, but it will satisfy serious photographers who often make large prints.

Specs: 13 elements in 10 groups; minimum focus to 24cm; 83.5x89.8mm, 385g; 77mm filter; RRP \$1199; compatible with small sensor EOS cameras.

Nikon AF-S 10-24mm f/3.5-4.5G ED DX

Featuring the fast Silent Wave AF motor plus three aspherical and two ED elements, this lens also provides internal focusing. A seven-blade diaphragm helps to render de-focused highlights as circular at many apertures.

The images exhibit minimal vignetting except at 10-14mm, solved by stopping down to f/8. High edge sharpness is possible at every focal length, even at wide apertures,



and it's impressive - especially at f/5.6 to f/11. Although it's not inexpensive, this ultra-wide zoom lens provides images very close to pro grade in quality.

Specs: 14 elements in 9 groups; minimum focus to 24cm; 82.5x87mm, 460g; 77mm filter; RRP \$1799; compatible with DX sensor Nikon DSLRs

Olympus Zuiko 9-18mm f/4-5.6 ED

Designed for DSLRs and not for the E-P series cameras, this surprisingly compact/lightweight lens boasts unusual elements:

one large Dual Super

Aspherical, one typical aspherical

and one ED/

Aspherical. The

E-series DSLRs

automatically

correct distortion

and vignetting with

processing so neither

is apparent in the images. Auto focus is fast

and image quality is very good at the edges - especially in the 9mm to 12mm range - even at wide apertures.

Specs: 13 elements in 9 groups; minimum focus to 25cm; 79.5x73mm, 275g; 72mm filter; RRP \$849; for Olympus E-series DSLRs





ABOVE An 18mm focal length will provide a moderately wide angle of view when used on a DSLR with a small sensor (smaller than 24x36mm).

RIGHT Switch to a much shorter focal length like 10mm, however, and you'll be able to make images with ultra-wide effects (EOS 500D; f/11).



darkening of the corners at the shortest zoom settings. This can be prevented by using a "thin ring" or "slim" polariser.

The Bottom Line

If you often want to take photos which include more of a scene, or if you're ready for more creative image-making, you might be a candidate for an ultra wide-angle zoom lens.

An extremely wide angle of view does require some experimentation for creating effective images, so practice, search for suitable subject matter and try unusual view points. Some of the pictures will seem "distorted" or unnatural, but others will be dynamic or dramatic. Whether it's for unique photographs or for problem-solving in tight quarters, a very short zoom

can be a very useful addition to a camera system. It can really open up your creative options and add impact to your shots. *

AP's North American correspondent, Canadian stock photographer Peter Burian (www.peterkburian.com) is the author of several books, including Mastering Digital Photography and Imaging.

Pentax DA 12-24mm f/4 ED AL IF

An internally focusing lens with a wide, constant maximum aperture, this one features two aspherical and one ED glass elements.

It provides superb image quality at even at f/4; at 20mm to 24mm, stop down to f/8 for the best edge sharpness. Vignetting is often visible at 12mm to 17mm, but it's not problematic by f/8.

Note that the Tokina AT-X 12-24mm f/4 lens is nearly identical in most aspects so it's not discussed separately.

Overall, either would be a fine choice for serious

photographers who own a Pentax system.

Specs: 13 elements in 11 groups; minimum focus to 30cm; 84x88mm, 430g; 77mm filter; RRP \$1449; compatible with Pentax DSLRs

Sigma 8-16mm F4.5-5.6 DC HSM

While Sigma also makes 10-20mm and 12-24mm lenses, this one is the world's first super wide-angle zoom for small sensor DSLRs. It's fully featured, with fast HSM ultrasonic AF, three aspherical elements, a piece of FLD glass plus internal focusing. Sharpness across the frame is excellent at



most focal lengths by f/5.6, especially at 8mm. There's some vignetting, particularly at 8mm to 11mm; for brighter corners, stop down to f/8. This lens does not accept filters, but in

other aspects it's very desirable for making images with a super wide angle of view and dramatically exaggerated perspective.

Specs: 15 elements in 11 groups; minimum focus to 24cm; 75x105.7mm, 555g; does not accept filters; RRP \$999; available for small sensor Canon, Nikon, Pentax, Sony/Dynax and Sigma DSLRs.

Sony DT 11-18mm f/4.5-5.6

This internally focusing lightweight lens is equipped with three aspherical and one ED glass element; its circular diaphragm aperture can render de-focused highlights as round at many apertures. It's an older lens so AF is not super fast, but it's accurate and reliable.



Vignetting is well controlled by f/5.6 even at 11mm. There's also some softening at the corners at all focal lengths; shoot at f/8 for the best results and you should be satisfied with your Super B (330x483mm) sized prints.

Specs: 12 elements in 11 groups; minimum focus to 24.4cm; 83x81mm, 360g; 77mm filter; RRP \$1249; for small sensor Sony Alpha and Dynax DSLRs

Tamron 10-24mm F/3.5-4.5 LD AL IF Di II

This internally focusing lens includes four aspherical elements, a High Index and two LD elements. Auto focus is a bit slow, but it's a fine optical performer, especially in the 10mm to 17mm range, particularly at f/8, though some corner softening may still be apparent. Corner darkening is visible at short focal lengths, but not obvious by f/8. Shop around to find the best price and this lens will provide excellent value.

Specs: 12 elements in 9 groups; minimum focus to 24cm; 83x87mm, 406g; 77mm filter; RRP \$849; for small sensor Canon, Nikon, Sony and Pentax DSLRs.



Locations



Kempsey Region, New South Wales

Stephanie Jackson visited the northern coast of New South Wales to sightsee around the country town of Kempsey. She discovered there was also plenty to photograph.

A journey along the very winding, precipitous trail which slices down through the Great Dividing Range in northern New South Wales, linking the town of Kempsey to the highlands city of Armidale, isn't for the faint hearted. One late afternoon, around 70kms west of Kempsey, I'd been on this road long enough, so I decided to set up camp at the picturesque Blackbird Flat Recreation Area on the banks of the Macleay River, where I could explore the landscape by foot. Despite its name, the camping area was merely a grassy cow paddock with two resident bulls which settled down beside my tent to chew their cud.

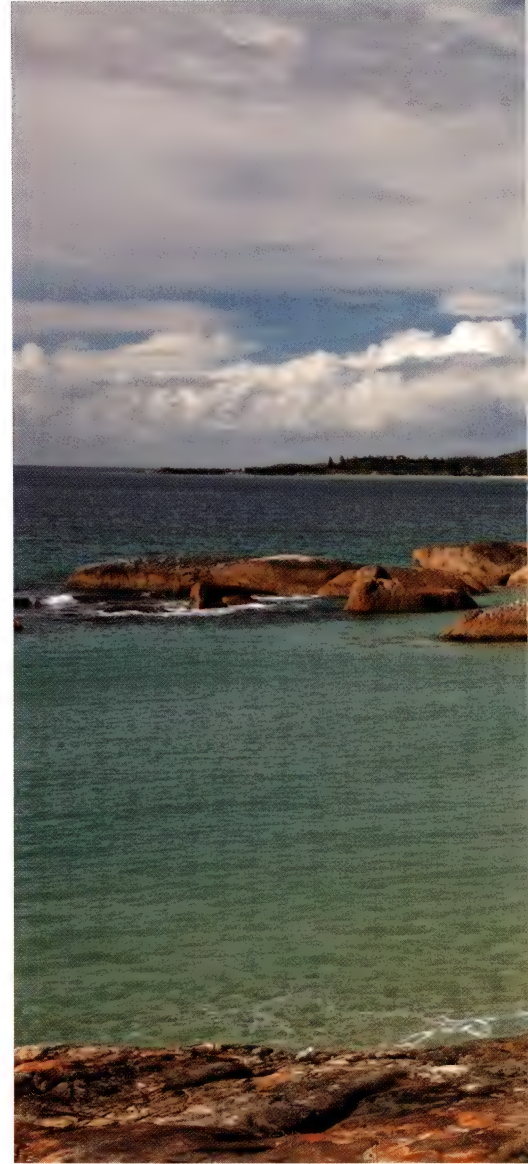
I scrambled down the river bank to the water's edge, wandered along the stony edge and waited - with the patience which must be a component of every nature photographers' kit - for birds to appear. Unfortunately, none came my way! With the surrounding woodlands casting long, dark shadows over

the river, it was obvious I'd have to wait until the following morning to capture the best shots of this picturesque region.

West of Kempsey

This hinterland region of northern New South Wales offers a wonderful mixture of dense forests and open pea-green valleys, which makes it a great area for photographers to explore. The weather can be challenging, but with enough time to navigate through the region it will always reward those with patience. So it was for me the next day. The morning sun finally crept over the ranges and through a cloak of mist which lay across the valley. Dewdrops on cobwebs tangled among the riverbank vegetation, glinted in the first rays of sunshine, and crimson rosellas and eastern yellow robins darted amongst the dense foliage.

With a warming filter on a 28-300mm lens I shot images of the rapidly changing



dawn landscape, then I waited for birds to strike the right pose. On the road once again, I followed the winding Macleay River as it made its way towards Kempsey. This bustling town, which sits on the river's banks, is not really cluttered with buildings of architectural splendour. But the surrounding region, with a coastline of beaches and rocky bays, slow rivers and streams, and forested national parks filled with wildlife, offers enough to keep a photographer happy for days.

Crescent Head

It was late afternoon as I headed southeast out of Kempsey towards the sprawling coastal settlement of Crescent Head, around 20km away. Knowing the beauty of this coastal region, I was confident some strong photographic opportunities would literally be on my doorstep. The next morning, at dawn in a beach-front camping ground where forested dunes hid picturesque



ABOVE The spectacular coastal scenes at South West Rocks are only a short distance away from Kempsey. Shot at early afternoon with a tripod-mounted Canon EOS 5D Mk.II, 16-35mm lens and a polarising filter. Taken at 1/60s @ f/16 and 125 ISO.

LEFT Pied oystercatchers on the beach at Grassy Head. Shot on a sunny day with a Canon EOS 400D and Canon 28-300mm lens. Taken at 1/500s @ f/9.5 and 200 ISO.

OPPOSITE Boats at the Belmore River at Jerseyville. Taken on an overcast morning, as light rain was falling, on a tripod-mounted Canon EOS 400D with a Canon 28-300mm lens and a Cokin graduated neutral density filter, 1/250s @ f/13 and 200 ISO.

Locations KEMPSEY REGION, NSW

sheltered bays, I clambered out of my tent and it was obvious I'd made the right call.

Red-necked wallabies were feeding in fragments of sunshine which streamed through the foliage of gnarled banksias. Kookaburras, lorikeets, and whipbirds greeted the day with a chorus of screeches and twittering (not the digital kind!), and the ocean grumbled relentlessly as it licked at the beach. I rolled up my jeans, waded into the gentle waves, and positioned my tripod in the water to get a shot of the landscape. I'd coated its legs well in lanolin, so corrosion wouldn't be a problem – as long as I remembered to clean it thoroughly in the following few days!

Nearby Limeburners Creek Nature Reserve – a few kilometres further south – was on my agenda, too. I explored the banks of the tannin-stained creek, wandered through dark and tangled paperbark forests, and climbed to the summit of a windswept headland where honeyeaters sipped nectar from Banksia flowers and red-browed finches hid amongst the golden grasses.

Then I made my way cautiously down a steep sandy track to Queens Head Beach, where local aboriginals had once held traditional ceremonies in caves. From there, I made my way further south to check out more stunning coastal views from the windswept cliffs of Point Plomer. I was confident there was more to photograph in the region than spectacular coastal landscapes however, and I headed out to find it.

Hat Head National Park

North of Crescent Head, past farmlands where cattle dozed in pastures filled with daisies, I headed along a road following the meandering route of the Belmore River. Ducks drifted lazily on the waterway, white ibis probed the soil for prey, and at the sleepy settlement of Jerseyville, fishing boats bobbed at their moorings – all good subjects for photographers. But it was the untouched beauty of Hat Head National Park, where walking tracks pass beside wetlands and slice through forests dominated by cabbage palms, that left me most inspired.

I experimented with the use of a graduated neutral density filter to counter the excessively bright light streaming into the darkness through gaps in the forest foliage, then followed sandy trails which

led across the dunes onto a long, windswept beach. A mob of kangaroos greeted me at the secluded camping area where I'd set up my temporary home for another night, and I grabbed my Canon 400D with its 28-300mm lens for a shot of an inquisitive joey.

South West Rocks

The next day began with a blast as gale-force winds battered the landscape, and I strode onto the beach at the nearby town of South West Rocks to capture shots of pied oystercatchers which seemed unconcerned by the wind's tantrum. Sea spray and sand blasted my face, but although both of my cameras (protected by Camera Armor) would be relatively immune from the stinging attack, I stashed them safely into my backpack as soon as they were no longer required. It wasn't merely the stunning view that nearly blew me away when I trudged up the steep pathway to the summit of Smoky Cape. Using the lighthouse to hide from the fury of the wind, I fitted a polarising filter onto a 16-35mm lens, grabbed a few hurried shots of the spectacular landscape, and retreated to the shelter of the forests at the adjacent Arakoon State Recreational Area, a coastal nature reserve, as quickly as a ferret on steroids might scoot down a rabbit hole!

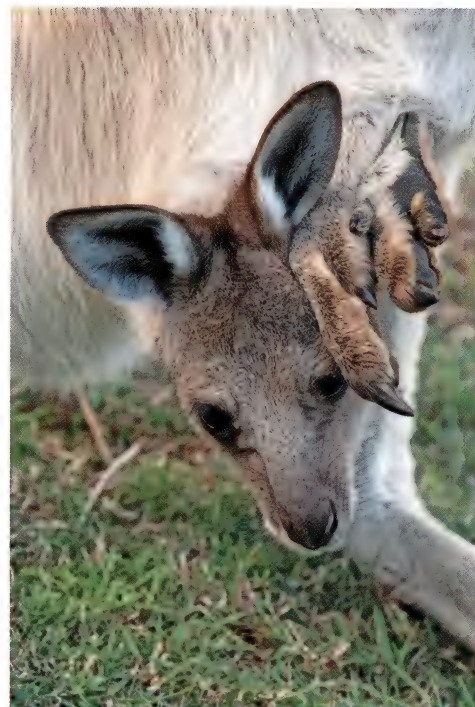
There might have been wild weather in 1816 when the tall ship *Trial* was wrecked on rocks in what is now known as Trial Bay. While no one survived that tragedy, those involved in another colourful chapter of Australian history set here were more fortunate. They were the inmates of the 19th century Trial Bay jail, where during World War I, people of German ancestry who were considered to be 'enemy aliens'

ABOVE RIGHT Mist hovered low over the landscape at Blackbird Flat. Shot in the early morning with a tripod-mounted Canon EOS 400D with a Canon 28-300mm lens and an 81C warming filter. Taken at 1/20s @ f/8 and 200 ISO.

OPPOSITE A joey at Hat Head National Park. An overcast afternoon; I used a Canon EOS 400D with a 28-300mm lens; 1/90s @ f/8 and 400 ISO.

RIGHT Mid-morning sun illuminated the old walls of the Trial Bay jail near South West Rocks. I took this with a Canon EOS 5D Mk II, a 16-35mm lens and a polarising filter. It was taken at 1/125s @ f/5.6 and 125 ISO.





Locations KEMPSEY REGION, NSW

RIGHT The Macleay River, west of Kempsey. Shot during mid-morning using a tripod-mounted Canon EOS 5D Mk.II with a Canon 16-35mm lens and a polarising filter. Taken at 1/80s @ f/13 and 125 ISO.



were confined. I arrived early in the morning to get the best shots of what is now a tourist attraction, before hordes of visitors began parading through its passageways. As I wandered through the dark corridors of the past I discovered the remarkable stories of the men who had been the innocent victims of war. Photographing this environment can be tough in bright sunlight so early or late afternoon approaches could be best.

Grassy Head


At dawn on the final day of my journey through the region I headed north to Grassy Head, a secluded settlement home of just 350 people. In the 1840s it had been a bustling town at the mouth of the Macleay River, but in 1886 floods sent the river into

a torrent that saw it carve a straighter, more southerly route to the sea, and leave Grassy Head behind forever. Settlers abandoned the town too, and Grassy Head slipped into a sleepy way of life which has continued on into the modern era.

My day began with a leisurely stroll along the beach, followed by a more energetic hike on a faint trail which meandered across the headland that gives the town its name. Yellow robins and superb blue wrens darted around and black cockatoos, devouring the seeds of the oak trees, screeched warnings of my approach.

Members of a local bird-watching group were out and about early too, and they boasted of having spotted more than 70 bird species in the Grassy Head region

the previous day. And many, they insisted, could be found only a short flutter away from the coast. I drove sedately along a stony trail which speared into the spectacular Yarrahapinni State Forest, searching for more photo opportunities. I wasn't disappointed. At one point a lyre bird scurried across the track, then later a scrub turkey darted through the undergrowth, and a satin bower bird fled from one shadowy retreat to another. After waiting silently in the shadows, with my Canon 400D and its hefty 28-300mm lens at the ready, I captured them tip-toeing through their wild habitat, congested with cycads, native ginger, cordylines, and bracken beneath a high canopy of strangler figs, cedar, and palm trees adorned with mosses and lichen.

Beyond damp gullies choked with tree ferns, and a landscape of granite boulders, the forest trail went from darkness into sunlight at the 490 metre high summit of the park's Mount Yarrahapinni. Yet another stunning view greeted me - a scene of emerald woodlands which stretched to the horizon, and of the vast blue ocean linking land to sky. I'd arrived in the region under the first impression there would little to see here, but as my explorations extended I had discovered I was wrong. Laid out before me was a spectacular scene of the natural world, and it was just one from a whole region of interest for photographers. Now I was in no hurry to leave. 



Camera Test*

Nikon D5100 DSLR



Test Shot

Peter Burian tested this upper entry level 16.2 megapixel Nikon DSLR with a rotating LCD and a new Effects mode.

Benefitting from some of the great technology developed for the high-end D7000, this more affordable camera employs a similar 16.2MP sensor and EXPEED 2 processor, but gains a new articulated LCD screen. The D5100 differs significantly from the much earlier D5000, so I'll consider the new model on its merits. It's well equipped with many features and overrides, full HD 1080p resolution in movie mode and a flip-out articulated LCD screen. It's also the first Nikon DSLR to offer special effects "filters" in capture mode for either still photos or videos.

The D5100 is compatible with all Nikon AF lenses, but provides auto-focus only with the AF-S and older AF-I series. It uses an 11 point AF sensor with a single cross-type point which is reliable with any type of pattern. The AF system has 3D Focus Tracking (for action photography), Dynamic Area, Auto Area and Single Point AF options. Some of these options do require a review of the owner's manual, but that will pay off because the D5100 provides an extremely effective auto-focus system which offers great versatility.

Design & Features

This compact model handles well because of its ergonomic (though small) grip, rear input dial and fully-articulated 3in (7.62cm) LCD with 921,000 dot resolution and superior

LEFT The LCD screen is fully articulated so it can be placed at any angle, useful for low or high positioning. In this case I held the camera above the heads of others in the crowd and tilted the LCD down so I could clearly see the display while composing in Live View (Vatican, Italy).

Shiftable Program, AUTO, Flash Off, A, S, M, Effects, 15 Scene modes and D-Movie

Single shot, Continuous to 4 fps, self-timer, quiet shutter release

Rechargeable Li-Ion battery for 660 shots; optional AC adapter

Focusing: Manual and AF; 11 point phase-detection AF, Auto Area, Dynamic and manual point selection, Single Shot and 3D Tracking AF, focus-assist lamp; contrast-detection AF with Face Detect AF and Continuous AF in Live View; Continuous AF in D-Movie mode

Built-in flash; flash exposure compensation, flash sync to 1/200s; supports Speedlights' many high-tech functions including Wireless off-camera flash with accessories

Articulated 3in/75mm LCD/Viewfinder (921,000 dot) screen with on-demand Live View with Continuous AF; penta mirror with 95% frame coverage, 0.78x magnification, 17.9mm eye point, diopter correction dial

ISO 100 to 6400; ISO expansion to 25,600

Capture Formats: JPEG, 14-bit compressed RAW, RAW+JPEG, MOV video to 1080p



anti-glare coating. Because the new screen is side-hinged, there's less space on the camera back. Hence, many controls were moved to new locations. Some buttons once considered essential were omitted. Frankly, I didn't find that to be a problem. I simply decided to use another method; pressing the [i] button for a screen that provided quick access to 14 frequently used functions. The D5100 includes the familiar menu tabs and items found in other Nikon DSLRs, including 20 custom functions. One useful feature is found in the set-up menu. You can select the desired display format - Graphic (intended for novices) or Classic (for experienced shooters), with a choice of three colour

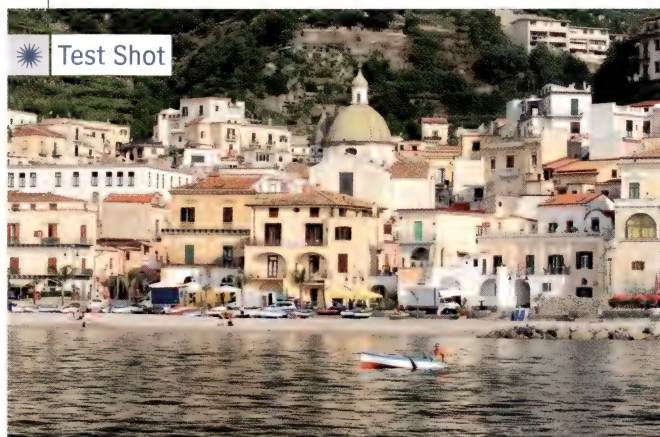
schemes. This camera should satisfy serious shooters with its advanced features, like in-camera HDR (high dynamic range effects). When set, it fires two shots at varying exposure levels and composites them into a JPEG with maximum highlight and shadow detail. A Smoothing level control enables you to specify a very natural-looking effect or a dramatic high dynamic range effect for an entirely different look to the images. A more familiar amenity, Active D-Lighting (with full levels control) provides extra shadow detail, but usually not as much as you'd get with the HDR feature.

Wireless remote flash control is also possible, but this requires at least two

optional Speedlights. One is used as the on-camera "control" unit and the other can be placed off-camera for more sophisticated lighting effects. (The built-in flash can't trigger a remote flash unit.) Some of the features are a bit complicated, but the D5100 is fine for novices, too. They'll appreciate the Auto mode with its intelligent Scene Recognition system or they can select one of the 15 Scene modes. Each is optimised for a specific type of subject, making it easy to get nice shots without complexity.

The new Effects mode is a bonus, although it's fully automatic without overrides for the intensity of the special effects. The seven options include Color Sketch (resembling art work), Selective Color (monochrome, but retaining one colour), Night Vision (grainy b&w at ultra-high ISO), Miniature Effect and others. Granted, some of these do extend the processing time after a shot is taken. Nikon also provided 20 image "retouching" options in Playback mode to add special effects, improve technical aspects or to modify/convert RAW photos. No direct competitor provides as many functions for image modification.

Evaluation: The D5100 differs in the types of controls and their location from other Nikon DSLRs, but after a couple of days I was proficient with the new operating



LEFT While the D5100 offers automatic modes and Effects options for great simplicity, it's a fully featured camera suitable as a back-up to a high-end DSLR. While shooting stock images for my portfolio in Europe, I was impressed with its speed, versatility and especially its superb image quality, even at high ISO levels (Amalfi, Italy; ISO 400).



methods. Since there's no ISO button, I recommend designating the [Fn] button (on the front of the camera) for that purpose, using a menu item. Of course, you may find it simpler to use the [i] button to access a screen where you can set any important function. To take full advantage of this camera's many features, including the auto-focus options, HDR and some of the custom functions, it's well worth reviewing the owner's manual.

Live & Movie Modes

Switch to Live View and contrast-detection AF is available, providing a reliable, but slightly slow auto-focus response. (There's no option for phase detection AF in Live View as there is with some cameras.) Face Detection and Tracking AF are available in Live View, but neither is intended for quickly moving subjects. Continuous auto-focus (AF-F) is also available in Movie mode. It's slow so I preferred to set focus manually or with single shot AF before recording a video clip. The internal mic is mono and provides acceptable audio of

subjects near the camera. Movie mode can be fully automatic, adjusting exposure as scene brightness changes. If you decide to try Effects mode, you can pre-set a desired special effect. Or switch to A or M operating mode; you can then pre-set a desired picture style, exposure compensation, and aperture before shooting a video. Because movies are recorded in the familiar MOV (MPEG-4) format, you'll be able to edit them with affordable software such as iMovie, QuickTime Pro or Adobe Elements 8 or 9 Premiere.

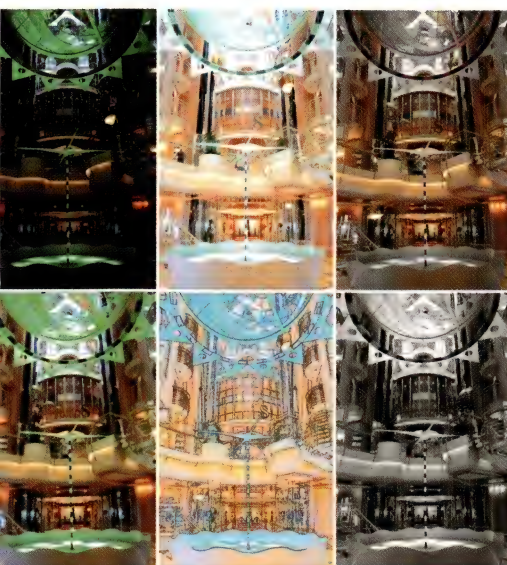
Evaluation: The Nikon D5100 is average in terms of auto-focus during Live View and video capture, but it offers Continuous AF in Movie mode; that's still not a common feature. The more expensive D7000 does provide more user-control for greater versatility, but users can get excellent 1080p movies in Auto modes. Be sure to connect the camera to the TV with an optional Type C (Mini HDMI to HDMI) cable for the best display quality. If you become serious about shooting movies, begin experimenting with the few overrides or with the Effects mode.

ABOVE Not only does the D5100 provide superb image quality at low ISO, it's also capable of decent results at higher sensitivities. Avoid underexposure and ISO 3200 will produce decent images with good definition of fine detail and a "graininess" that isn't objectionable in a letter-sized print.

And for superior audio quality, it's worth adding an optional external stereo mic, like Nikon's new ME-1.

Speed & Quality

The D5100 is very fast when shooting stills using the optical viewfinder. It starts up almost instantly and responds to a touch of the shutter button without any hesitation. Even at the full 4 frames per second speed, the camera can fire over 100 Large/Fine JPEGs or 16 RAW photos in a series; processing is fast, too, so it's usually ready to for more shots after taking a burst. Auto-focus does slow a bit in dark locations, but it remains reliable. In daylight, the AF system is very effective in action photography with fast continuous tracking auto-focus.



ABOVE The fully automatic Effects mode allows the user to pre-set any of seven special effects to be applied when a JPEG photo is taken. Note, too, that some special effects - as well as numerous other image modification features - can be applied after JPEGs are taken using the items available in the Retouch Menu (six of the 'Effects' mode options are illustrated here).

At default settings, this Nikon camera generated JPEGs with accurate and moderately rich colours, slightly low sharpness and moderate contrast. Entirely different effects are available with other picture-control styles. Most users will want to set in-camera sharpening to +1 in Standard style; that's not necessary if the 'Vivid' style is used, however. The 3D Matrix metering system was quite effective in complex lighting situations, but tended to underexpose light-toned subjects. That was easy to prevent with +2/3 compensation. In high-contrast light, Active D-Lighting was very useful, helping to retain detail in highlights and especially in shadow areas.

My low ISO images made with high-grade lenses exhibited outstanding quality, suitable for 61x41cm prints (from a pro lab) which amazed my friends with their clarity. I was able to make very nice 49x33cm (Super B) prints from ISO 800 JPEGs. Digital noise is visible in shadow areas in photos made at ISO 1600 when viewed on a monitor, but 38x28cm prints still looked great. It's worth experimenting with the Low level for Noise Reduction at ISO levels below 3200 for JPEGs with even better definition

Specifications: Nikon D5100

Sensor/Processor:	16.2 megapixel (4928x3264 pixels) CMOS; EXPEED 2
LCD/Viewfinder:	Articulated 3in/75mm (921,000 dot) screen with on-demand Live View with Continuous AF; penta mirror with 95% frame coverage, 0.78x magnification, 17.9mm eye point, diopter correction dial
Capture Formats:	JPEG, 14-bit compressed RAW, RAW+JPEG, MOV video to 1080p
Operating Modes:	Shift Program, AUTO, Flash Off, A, S, M, Effects, 15 Scenes & D-Movie
Exposure Control:	420 zone 3D Color Matrix II, Centre-weighted, Spot (2.5%); overrides
Sensitivity:	ISO 100 to 6400; ISO expansion to 25,600
White Balance:	Auto, 6 presets, Custom, WB fine-tuning
Focusing:	Manual and AF; 11 point phase-detection AF, Auto Area, Dynamic and manual point selection, Single Shot and 3D Tracking AF, focus-assist lamp; contrast-detection AF with Face Detect AF and Continuous AF in Live View; Continuous AF in D-Movie mode
Image Adjustments:	Six Picture Control (style) modes with Sharpness, Contrast, Brightness, Saturation, Hue and Quick Adjust options, Active D-Lighting and auto HDR, adjustable Noise Reduction, 20 image modification options in Playback mode
Drive Modes:	Single shot, Continuous to 4 fps, self-timer, quiet shutter release
Flash:	Built-in flash; flash exposure compensation, flash sync to 1/200s; supports Speedlights' many high-tech functions including Wireless off-camera flash with accessories
Storage:	SD, SDHC or SDXC card
Connectivity:	USB 2.0 Hi-Speed, AV and HDMI output; terminals for stereo mic and wireless remote controller
Power:	Rechargeable Li-Ion battery for 660 shots; optional AC adapter
Dimensions/Weight:	128x97x79mm; 510g (body only)
Price:	Body RRP \$1040, Twin Lens Kit (body & 18-55 + 55-300mm) RRP \$1499
Manufacturer:	Unit F1, Lidcombe Business Park, 3-29 Birnie Ave, Lidcombe, NSW, 2141. Ph: (02) 8748 5200, www.mynikonlife.com.au

of intricate detail. By ISO 3200, more "graininess" is apparent, but fine details are very well defined in letter-sized prints. Because Noise Reduction processing is not overly aggressive, even ISO 6400 shots made decent letter-sized prints. This is an impressive performance for an affordable DSLR.

The Bottom Line

While travelling in Europe I used this upper entry level DSLR extensively. It proved to be fast, versatile and reliable under most circumstances, including auto-focus in dark locations at the Vatican. The articulated LCD was very useful in Movie mode or when holding the camera above the heads of others in a crowd. The D5100 was also very effective for action photography after I returned home, due to the speed discussed earlier. And because Nikon's EXPEED 2 processor is very sophisticated, this 16.2 megapixel DSLR is competitive with 18 MP cameras in image quality, especially at high

ISO levels. In spite of the affordable price, it's fully featured, lacking only depth-of-field preview and a live histogram. Of course, the D5100 is also suitable for novices who will appreciate the familiar automatic modes. Anyone with a strong creative bent should love the Effects mode and its numerous image modification options in Playback mode.

Overall, this Nikon DSLR camera offers an excellent combination of automatic and manual features, superb image quality, uncomplicated operation in its basic aspects, and a level of versatility which should satisfy most serious photo enthusiasts. ★

AP's North American correspondent, Canadian stock photographer Peter Burian (www.peterkburian.com) is the author of several books including Mastering Digital Photography and Imaging as well as Magic Lantern Guides to a dozen DSLR cameras. He is also a digital photography course instructor with BetterPhoto.com.

Product Shop

Black Rapid Now in Australia

Adeal's Black Rapid products are ergonomic straps for cameras.

The range of 19 straps can



be used for suspending multiple cameras, and they contain pockets for memory cards. There are variations

of wearable strap systems and add-on accessories so the photographer is able to customise a system.

Visit www.adeal.com.au.

GXR to Leica

Ricoh is showing photographers how to transform a GXR interchangeable compact camera system into a Leica, with the GXR's M lens mount unit. Ricoh's GXR uses an innovative slide-in mount system to attach 'units' which integrate the lens, image sensor, and image-processing engine. The new M lens mount unit is compatible with a range of M mount lenses, including those produced by Leica. Ricoh also has the waterproof and shockproof PX. Combining a responsive 16 megapixel CCD sensor with the Smooth Imaging Engine IV and a 5x optical wide zoom lens, the PX is designed to shoot quality images, even in low-light conditions. Available in yellow, pink, blue, brown and white, the Ricoh PX is available from camera and electronics retailers. Visit www.ricohcameras.com.au.



Polaroid's Mobile Printer

The Polaroid GL10 Instant Mobile Printer allows users to print snaps from their smartphone and digital camera via Bluetooth, as well as those stored on a PC or Mac through USB. The GL10 is portable and has easily used functions, and ZINK Zero Ink Technology. The photo lab quality prints come out fully developed and protected by a smudge-proof, water-resistant coating. The unit is available in Australia for \$199.95. Visit www.polaroid.com.au.



Union Photo Messenger

The Union Photo Messenger is designed for active shooters who walk/ride/skate, or who don't want to look like a tourist! The exterior Bombshell



technical fabric has a durable, water-resistant flap to cover and protect photography gear as well as a hidden exterior lens cap pocket and accessory pockets. Sized to fit most DSLR cameras and two traditional lenses or accessories, the Acme Made Union Photo Messenger also has adjustable padded interior dividers, multiple carrying solutions (carried by secure top handle, or worn over the shoulder), and a quick-release cam buckle on the shoulder strap. The Acme Made Union Photo Messenger costs \$75.



Acme Made also has the CMZ Pouch (RRP \$20), Skinny Sleeve (11in RRP \$45 and 13in RRP \$49), Sleeve Plus (RRP \$75), Union Kit Messenger (RRP \$59), and Union Pack (RRP \$99).

Visit www.maxwell.com.au.

LaCie Rugged Mini

The LaCie Rugged Mini has shock and drop-resistant features. The Rugged Mini is 40 percent smaller than other units, rain-resistant and can withstand one tonne of pressure. Coupled with its scratch-resistant aluminium casing and LaCie Private-Public software, the manufacturer says Rugged Mini is a solid and safe way to keep data secure. The Rugged Mini comes in 500GB (RRP \$129) and 1TB units (RRP \$199) through the LaCie online store and LaCie resellers. Visit www.lacie.com/au.



GE Digicams

GE's G100 and E1410 cameras have advanced Aptina A-Pix CMOS pixel technology, high-speed continuous shooting, 1080p HD video recording capabilities, enhanced light sensitivity, and more. The 14 megapixel, 15x optical zoom GE G100 costs \$249, while the 14 megapixel, 10x optical zoom GE E1410 is \$229. GE also introduced the GE J1456W Smart Series. This camera's features including smile, face and blink detection; red-eye removal; 720p HD video capabilities, pan-capture shooting mode, and a new 28mm wide angle lens. The J1456W is \$129. For more information be sure to visit www.ge.com/digitalcameras.

Cyber-shot with Steadyshot

Sony has a new W series Cyber-shot camera, the WX30, which captures 16.2 megapixel still photos, Full HD 1080i video, and 3D images. It also is the first W series model with a 75mm (3in) Xtra Fine LCD wide touch screen for fingertip operation. The Cyber-shot is the first with the 'real time' Picture Effect mode to broaden artistic options with no editing software required.

Other features include 'By Pixel Super Resolution' technology which increases the zoom range to 10x without quality loss at the image sensor's maximum resolution, SteadyShot Active Mode image stabilisation, 'Clear Image Zoom', Intelligent Sweep Panorama, 3D Sweep



Panorama and Sweep Multi Angle. Picture Effect software options include HDR Painting, Rich-tone Monochrome, Miniature, Toy Camera, Partial Colour, Pop Colour, and Soft High-key.

The Sony Cyber-shot WX30 will be available from September 2011. Retail prices weren't announced at the time of writing. Visit www.sony.com.au.



NETGEAR media storage

NETGEAR's ReadyNAS Ultra range allows amateur and pro photographers to centralise their media content and access it at any location. These storage devices automatically back up data, ensuring important files are safe. The NETGEAR ReadyNAS Ultra 2 has three models available – Diskless (RRP \$489), 1 x 2TB (RRP \$639), and 2 x 2TB (RRP \$809). The ReadyNAS Ultra 4 has two models – Diskless (RRP \$889) and 4TB 2 x 2TB HDD (RRP \$1209). The ReadyNAS Ultra 6 also has two models – Diskless (RRP \$1289) and 6TB 3 x 2TB HDD (RRP \$1779).

Visit www.netgear.com.

Earth Angel USB

Kingston has worked with actress and charity ambassador Shu Qui, and picture author and illustrator, Jimmy, to create the Kingston Earth Angel USB Drive. Available in 4GB, the Kingston Earth Angel USB Drive is made and packed using environmentally friendly materials. The net profit from sales will be donated to World Wide Fund for Nature (WWF). The Kingston Earth Angel 4GB USB Drive sells for \$16.50 and has a five year warranty. Visit www.kingston.com/anz.



Transcend Class 10 Cards

Transcend has launched its Ultimate Class 10 SDHC cards, offering data transfer speeds of 20MB/sec and massive storage capacity of up to 32GB. Available in 4GB, 8GB, 16GB and 32GB capacities, the Transcend Ultimate Class 10 SDHC cards sell for \$29.95, \$39.95, \$69.95, and \$139.95 respectively. Visit <http://au.transcend-info.com>.





Susanne Walsh
AAPS

From my earliest memories I have always been a visually aware person. I love finding the beauty in the world around us and I really enjoy the changing seasons and the natural environment. I find that my photography is a creative outlet, which absorbs me, and it's also a great way to relax and unwind after my working week.

I love the power of photography, recording the passage of time whether it's in the ever-changing world around us or watching our children growing up, giving us lasting memories. Six years ago I joined a local photography club, Knox Photographic Society and found it was a great way to improve my knowledge base and to meet like-minded people.

I've travelled overseas several times on photographic holidays where I've met some wonderful friends, who I will always hold dear. The images that I particularly like are the ones which hold a special memory; they have a story or personal experience behind them which remind me of a favourite holiday or they connect me to my friends or family. Photography continually evolves in our technical age and there's always more to learn and new challenges to meet. Being able to capture the world around us makes it a very satisfying hobby. ✨





**CLOCKWISE
FROM ABOVE**
92 Years Old;
Apostles, Victoria; Mt
Kilimanjaro, Africa;
Fireman, Kenya;
Gecko, Victoria.



With Peter Manchester

Amateur Audio-visuals

The Australian Photographic Society Inc is one of the few organisations in this country which provides photographers with the opportunity to show the “creative art of audio-visual” – a collection of still images, music and voices, processed by computer software and presented on a display medium or screen. Originally made by keen amateurs as a form of entertainment, the genre is now used for home theatres, by professional businesses (advertising, weddings, funeral directors, photographers) at conferences – in fact, for any purpose in order to present an idea in an entertaining way.

The AV division of the society, guided by chairperson Barbara Butler AAPS and five councillors, has set up an administration process which allows members to combine digital images, legally recorded music, sounds and voice-overs to achieve a five to 12-minute production which aims to absorb and obtain an emotional response in viewers or judges. Any APS member has the opportunity to enter in Australia, with two approved “stand alone” AV clubs in South Australia. In Melbourne, dedicated groups are set up within the Melbourne, Camberwell, and Rosanna camera clubs. Smaller groups are at the Eastern Suburbs and Warragul camera clubs.

Why Make Audio-visuals?

The most powerful technique for displaying photographic imagery is with rousing music, creative fades, and strong-impact images, put together in a way which evokes a personal emotional state. Audio-visuals are not just high-quality images projected to background sounds. Creative execution by the photographer is required, not just elaborate software in the computer.

How Do Artists Make Audio-visuals?

1. Like any stories, visual stories need to be told in a way which entertains, informs and educates.
2. The elements of conception, the visuals and the sound need to be orchestrated. They must reinforce the message in a way that without the other two would be unsatisfying, if not unintelligible.
3. Audio-visual artists aim to produce a kind of visual poetry in which ambiguity; suggestion and association of ideas are of far more importance.
4. Audio-visuals should have a beginning, a middle, and an end. How you present this represents the art and skill of an AV artist.
5. Audiences should be made to feel good (using humour, positive imagery, and subject matter they can relate to) and then in the process of viewing, change their emotional direction (either quickly – by a change of music, sound, pace, subject matter, and varying dissolve rate) - all with the desire to create an element of surprise.

Progressive development of a third image.....



...Peter S Manchester

6. The art of the dissolve greatly assists in maintaining interest and achieving mood changes – dissolves are a sort of magical transformation, giving a continuously changing image on the screen. The image changes, but doesn't move, and this is the difference between this medium and cinema. It's one of competence in the medium.
7. Scriptwriting is very important part (and often a much neglected part) of audio-visuals. The story line can make or break a successful AV.
8. A coherent sequence tells a story, not a random set of individual images. This applies especially to images taken on an overseas trip! Photographers should try to overcome what appears to be a mismatch of individual images.
9. Putting vertical images together with horizontal images is usually not a success in audio-visuals. It's seen as a design fault and it can interrupt the flow of the dissolves, especially when you're dealing with horizontal landscapes.
10. Good initial presentation can be achieved by using “hook vision” – the first two images with an impacting “wow” to get interest, then use of a third image with a well-positioned and compatible title.

Computer Audio-visuals

This is the “easy” part of the process! It's totally technical and provided the installation of any software is correct and the directions are followed, there's no reason for technical glitches or a “meltdown”!

- * For overall processing most amateur AV photographers use Pictures to Exe or ProShow Gold. Other applicable software is Ashampoo Slideshow Studio Elements, PowerPoint 2007/10 and Active Presenter 2.0. For Macintosh users – Fotomagico is successful, as is Whitecap by Sound Spectrum and PulpMotion Advanced 2.3.
- * For sound processing most amateurs use Audacity (free), Adobe Audition.
- * For scriptwriting – try the software Celtix 1.6 – as an app. For iPad, iPhone, iPod (touch).

There are many tangible and intangible factors to consider when making an audio-visual. Only a few have been offered to you here. Perhaps an email to the Australian Photographic Society for further information might whet your appetite to participate more in this field and thus expand your photographic horizons. *

APS Calendar

AUSTRALIAN PHOTOGRAPHIC SOCIETY APPROVED EXHIBITION CALENDAR

SPECIALIST DIVISIONS FOR:

Prints, Slides Nature, Audio Visual Contemporary, Digital
Correspondence relating to this page should be addressed to:
Peter Manchester, milingandi@vision.net.au
Kay Mack, kmack@a-p-s.org.au
Graham S Burstow, hitescape@optusnet.com.au
Anne O'Connor, anne@a-p-s.org.au

General enquires:

The Secretary,
Suite 4, 8 Melville Street, Parramatta NSW 2150
Phone: (02) 9890 6933.
Email: secretary@a-p-s.org.au
Website: www.australianphotographicsociety.org.au
www.a-p-s.org.au

AUSTRALIAN INTERNATIONALS

2012/001 2012 Maitland International Exhibition of Photography: Maitland
International Salon of Photography, PO Box 144, Maitland, NSW 2320. **Closes:** January
16, 2012. Email: hamish001@optusnet.com.au. Sect: Prints, Digital Images. Fee: US\$18.

AUSTRALIAN NATIONALS

2011/014 43rd Ballarat National Exhibition: Liz Cocks, PO Box 1362, Bakery Hill, Vic
3354. **Closes:** October 26, 2011. Email: ballaratnational@ballaratcameraclub.org.au.
Sect: Prints. Fee: \$10, \$8 extra sect.

2012/002 Heritage Building Society Toowoomba Royal Show 3rd National
Exhibition: Alwyn Kucks, 9 Phyllis Street, Harristown, Qld 4350. **Closes:** March 2,
2012. Email: akucks@tpg.com.au. Sect: Prints, Digital Images. Fee: \$11.

2012/003 31st Newcastle National Exhibition: Newcastle A.H. & I Association,
PO Box 53, Broadmeadow, NSW 2292. **Closes:** January 23, 2012. Email: admin@
newcastleshows.com.au. Sect: Prints. Fee: \$12.

2012/004 1st Adelaide A.V. National: Neil Gray, 91 Fairfield Road, Elizabeth South, SA
5112. **Closes:** February 24, 2012. Email: neilf11gray@bigpond.com. Sect: Audio Visual.
Fee: \$10 per sequence.

2012/005 1st Hervey Bay National Digital Salon: Kathy Butler, 58 Cedar Crescent,
Kawungan, Qld 4655. **Closes:** April 20, 2012. Email: kermithotonut@bigpond.com.
Sect: Digital. Fee: \$6 per section, \$20 all sections inclusive.

OVERSEAS INTERNATIONALS

2011/177 Bucovina Mileuul 8th International Salon of Photographic Art: Uniunea
Artistilor Fotografi din Bucovina, Asociatia Euro Foto Art, C.P.220, RO - 410.610
Oradea 1, Roumanie. **Closes:** November 1, 2011. Email: office@eurofotoart.ro. Sect:
Digital Images. Fee: E15 or E25 for 2 sections.

2011/162 The Wrekin Salon: Wrekin Arts Photographic Club, Mr Graeme Webb, 65 Windmill
Lane, Wolverhampton WV3 8HN, United Kingdom. **Closes:** November 5, 2011. Email:
graemewebb1@gmail.com. Sect: Digital Images. Fee: GBP8, 11, 14 for 1, 2, or 3 sections.

2011/132 118th Toronto International Exhibition of Photography: The Toronto
Camera Club, Mr David Hillock, 587 Mount Pleasant Road, Toronto, M4S 2M5, Canada.
Closes: November 11, 2011. Email: salon@torontocameraclub.com. Sect: M, CP, PI.
Fee: US\$12, \$24, \$27, \$27, \$32.

2011/165 3rd C.P.N.O. International Exhibition of Photography: The Drawing Times,
Mr Weilu Chen, PO Box 6285, Macau SAR, China. **Closes:** November 26, 2011. Email:
web@cphoto.org. Sect: Digital Images. Fee: US\$15.

2011/161 Exposed: Foto Klub Kamnik, Mr Klemen Brumec, Ljubljanska 4J, SI-1241
Kamnik, Slovenie. **Closes:** December 5, 2011. Email: exposed@fotoklub-kamnik.si.
Sect: Digital Images. Fee: US\$14 1st section, US\$7 additional section.

2011/168 11th PAB Biennial International Digital Salon: Photographic Association of
Bengal, Mr Subroto Sen, 88 C/1 Baburam Ghosh Road, IND-700 040 Kolkata, India.
Closes: December 7, 2011. Email: subsen2000ster@gmail.com. Sect: Digital Images.
Fee: US\$15, \$25, \$35, or \$50.

2011/123 1st Wideangle International Salon: Wideangle, Sri Shibu Bhushan Das c/o
Dr A.K. Datta, BB-47/8, Sector 1 Saltlake, IND-700064 Kolkata, India.
Closes: December 9, 2011. Email: wideangle09@gmail.com. Sect: Digital Images. Fee:
US\$15 first section, US\$10 additional section.

Compiled by Lorna White AAPS. ESAPS. T: (02) 6882 7778. E: lornabri1@bigpond.com
Interested photographers should contact the organisers of the exhibitions
(not APS) for entry forms.

KEY TO SECTION CODES

Suffix: P – Prints S – Slides
Prefix: PI – Projected Images Dig – Digital M – Monochrome
Ex – Experimental/Creative SD – Social Documentary
PJ – Photojournalism L – Landscape N – Nature
P – People PT – Photo Travel Y – Youth



MEMBER BENEFITS

Aside from participation
in the Society's many
activities, members
also receive a 12-month
subscription to Australia's
top-selling photography
magazine, Australian
Photography, published
monthly, and the Society's
own magazine "Image".
Please note: Joint
memberships receive
only one copy of AP.

MAGAZINE DISCOUNTS

APS members can
subscribe to other
photographic magazines
at specially discounted
rates: *Digital Photography*
+ *Design* for \$34
(normally \$49.50) and
Capture for \$32 (normal/
\$38.50). Both magazines
are published six
times a year.

Please send completed
application form to:

APS Secretary
Suite 4
8 Melville Street
Parramatta NSW 2150

Australian Photographic Society Membership Application

Dedicated to the promotion of photography as an art and science
and the photographic advancement of members' photographic skills.

Dr/Mr/Mrs/Ms/Miss (Circle one) Primary Applicant

Last name

First names

Date of Birth..... Occupation

Divisions: Print ☐ Nature ☐ Audio Visual ☐ Contemporary ☐

Digital* ☐ Youth (18 yrs & Under) ☐

*Internet access and Email address required.

Dr/Mr/Mrs/Ms/Miss (Circle one) Secondary Applicant

Last name

First names

Date of Birth..... Occupation

Divisions: Print ☐ Nature ☐ Audio Visual ☐ Contemporary ☐

Digital* ☐ Youth (18 yrs & Under) ☐

*Internet access and Email address required.

Postal address

..... P/Code

Telephone..... Mobile.....

Email Address

Secondary Email Address

ANNUAL SUBSCRIPTIONS

Adult (Australian) **\$109.00**

Two Adults same address (Aust) **\$139.00**

One Adult & one Youth (same address) **\$124.00**

Youth (Aust) (18 & under) **\$92.50**

Adult (Overseas) **\$125.00**

Fees applicable \$

Division fees: (\$10.00 per person per division) \$.....

Additional options: *Digital Photography + Design*: \$34 ☐ *Capture*: \$32 ☐

Total fees (Inc GST) \$

Signature

(enclosed cheque/money order should be made payable to:

Australian Photographic Society Inc. – alternatively debit my Visa/Mastercard).

(Tick one) Visa ☐ Mastercard ☐

Name on card

Card No:/...../...../.....

Card Expiry Date

Cardholder's signature.....

Date

Image Doctor

Tips, critiques and guidance from Saima Morel on how to improve your images

Australian Photography is pleased to receive submissions for Image Doctor. Send entries to: Image Doctor, Australian Photography, GPO Box 606, Sydney, NSW, 2001

Harvey Norman

This month's winner receives an Olympus PEN Lite E-PL3 Single Lens Digital Camera. 12 megapixels, High Speed Live MOS sensor, 75mm tilting widescreen LCD, 1080i Full HD video recording, Frequency Accelerated Sensor Technology, TruePic VI image engine. RRP \$799 from Harvey Norman!



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*Terms and conditions apply. See www.harveynorman.com.au for details.

☀ This month's winner!



A Perfect Pelican

LEFT Matt Taylor wrote: "We'd gone for a walk to the boat harbour after a rainy week, and having been deprived of any opportunity to go shooting, I took my camera in the hope we might actually find something worthwhile. Perched on the top of a light pole was the first pelican I've seen in what seems like years, as numbers around our area seem to have dropped dramatically. To my surprise, I got a decent capture in an otherwise poorly lit area using the camera handheld. I'm a student and I have no income, so I can't buy editing software, but what I found on the internet did the trick with sharpening. But how can I improve on this?" I think this shot is great, and the only suggestion I can offer is to change the composition slightly, cropping a little on one side so the pelican is not bang in the middle. If you have an interesting, sharp subject with a nice clean background which allows it to stand out well, what more can you ask for? You talk about not being able to afford editing software. Why don't you use the software which came with the camera, - PictureProject 1.7 and the trial version of Nikon Capture NX? Well done for coming up with a winner!

☀ Saima's Tip:

A tight budget doesn't mean you can't have access to editing software. Freeware such as Picasa is easily downloadable from the internet.

TITLE: RUFFLING OF THE FEATHERS

PHOTOGRAPHER: MATT TAYLOR

DETAILS: NIKON D40, 55-200MM F/4-5.6 LENS TAKEN AT 200MM, 1/30S @ F/5.6, 400 ISO, APERTURE PRIORITY MODE, NO FLASH, CROPPED USING FLICKR TO ELIMINATE UNNECESSARY SKY, SHARPENED AND COLOURS ADJUSTED

BEAT THE QUEUE: An alternative to Image Doctor in print now exists on the AP website. Here pro shooter Anthony McKee provides detailed critiques of submitted images, including 'before' and 'after' demonstrations of how images can be improved. All images will be published and critiqued for a fee of \$30. Go to AustralianPhotography.com/image-doctor for more details.

CONDITIONS: Images should be supplied as prints (ideally between 6x4in and 8x10in) WITH A BACK-UP CD. Include the sender's name, phone number and email address. Include ALL SHOOTING DETAILS on the image, and on a CD file – photo name, photographer's name, camera, lens, shutter speed, aperture, and software adjustments if any. Please note: due to occasional extended backlogs NOT ALL IMAGES MAY BE PUBLISHED. Submissions will not be returned. By submitting an image to AP magazine the sender grants permission to publish the image and its accompanying critique. Copyright of the image remains with the photographer.



Correcting Distortion

LEFT Bob Shaw took this shot during the 17th annual Biennale Arts Festival "Vivid Sydney" in June 2010. It's a light show put on by visiting artist, Laurie Anderson. He wrote: "This image is of St Mary's Cathedral, with one of many light patterns projected onto the main entry and spires. Choice of shooting angles was somewhat restricted due to a large number of people milling around to view a wonderful display. Depth of field was compromised @ f/5.6 to achieve a reasonably fast time of 1.5s, being due to the reasonably fast changing time of the light display. Not being a regular night photographer, I am quite pleased with the result." You can be quite happy with this, but is that because it was a test of your skills or because you really liked the gimmicky aspect of the light show? I'd suggest extending your skills even further by scanning the shot to a digital file, then learning how to perspective correct. One of the limitations of wide-angle lenses is getting that falling-over-backwards effect when shooting reasonably close to a subject - unless you can afford a very expensive perspective correction or tilt-shift lens. However, one of the real bonuses of digital technology is you can easily correct this effect in software - if you want to.

✶ Saima's Tip:

Mastering some of the corrective effects of software can improve your images and help you to understand the limitations of cameras.

TITLE: UNTITLED

PHOTOGRAPHER: BOB SHAW

DETAILS: NIKON F80, TAMRON 17-35MM LENS, f/5.6, KODAK PROFESSIONAL 160K FILM



Expose For Bright Spots

RIGHT This is a good panning shot. The background has that lovely streaky blur which gives a really good sense of movement. Good work! Your subject is also sharp and clear, though the tongue poking out of her mouth is definitely not the most flattering sight! I think you've got in too close with the subject's helmet sitting on the top edge of the frame. If you shoot just a little looser, so there's more space at the sides of the frame, it gives you a little more latitude to adjust the composition later. Some of the detail in the whites has gone, which means you have overexposed the image. To avoid this, expose for the lighter areas.

✨ Saima's Tip:

If you're not sure about your exposure, look at the lighter areas in the scene and check the detail there is holding. If not, reduce the amount of exposure.

TITLE: SPEED AND CONCENTRATION
PHOTOGRAPHER: DANE LOJEK
DETAILS: NIKON D90, SIGMA 70-200MM
LENS @ 135MM FOCAL LENGTH, 1/250 S @ F/2.8,
640 ISO, NO EDITING



Panning Action

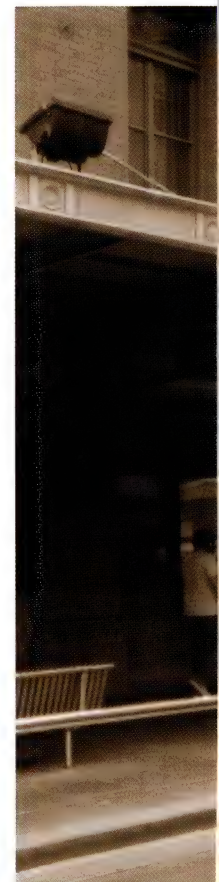
RIGHT Stephen Deane wrote; "This shot was taken on an overcast Sunday at the Grafton Bridge-to-Bridge ski race in NSW. These guys are travelling in excess of 100kph. I'd appreciate any tips on how to improve on this type of photography." The fact that these guys are travelling fast doesn't really come across here. The lines of that boat are clean and sharp and except for the fuzzy white area behind the boat, you'd never know it was moving. There's often a conflict between showing the boat at its best - frozen in space - and showing action, which often involves showing blur, whether in the subject itself or the background. If you decided to blur the background and still retain all the boat detail, you need to pan. This involves moving the camera and lens with the boat following its passage across the water - and it does take some practice and control - and using a much slower shutter speed than 1/1000s, maybe 1/100s. Also use the camera's sequence mode to bang off as many versions as possible.



✨ Saima's Tip:

A fast shutter speed will freeze a subject in motion, but ironically it won't always depict movement as well as blur can. Try a slower shutter speed with a pan.

TITLE: THE GUN
PHOTOGRAPHER: STEPHEN DEANE
DETAILS: CANON 50D, 100-400MM LENS @ 250MM FOCAL LENGTH, 1/1000S @ F/6.6,
500 ISO, MONOPOD



Look For Natural Light

LEFT Louise Bishop took this shot of her daughter when she was two-and-a-bit years old. She wrote: "I liked the composition and expression, but her skin was overly ruddy and a little marked. She had stunning eyes and very blonde hair, both of which I wanted to make a feature, so I used PS Elements 6 to attempt a high-key portrait. I can't remember exactly what I did as it was an experiment." You've done fine to get those skin tones looking good, and the shot itself is nice and sharp. Where I have a problem is the use of flash which has produced a really hard-edged shadow under her chin. It looks like you shot indoors without any ambient light and very close to the subject. Set the flash to -1 in this sort of situation. The whole effect of the shot is also that it is still a snap, with that open mouth and the hair hanging in front of the eye. Next time try leaning over and moving that hair from in front of her eye before shooting.

☀ Saima's Tip:

To avoid using flash for indoor portraits, try shooting the subject in natural lighting, perhaps near a window. Turning on lamps nearby will also help add a more attractive "warmer" feel.

TITLE: RACHEL

PHOTOGRAPHER: LOUISE BISHOP

DETAILS: NIKON D60, NIKKOR 50MM LENS, 1/60S @ F/7.1, ON-CAMERA FLASH, HEALING TOOL, CONVERTED TO B/W, AUTO SHARPEN, CONTRAST, BRIGHTNESS, ADJUST COLOUR CURVES, CROP USING PS ELEMENTS



What's The Subject?

LEFT Heather Jenkins said: "I've just started getting into photography and I have a basic Fuji camera. I took this photo of this tram in Melbourne. I wanted to get the person walking and the clock in the background. I love this photo and printed it in sepia, to give it an 'old style' feel. Could you tell me if you like it or not?" It does have a sort of timeless feel, but in your eagerness to get your walker and clock into the shot, you've unfortunately chopped off the bottom of the tram. You were shooting the tram, not the walker or the clock. These extras really add nothing of interest to the scene. The walker is hidden in the shadows, while the clock is disappearing into the much brighter sky.

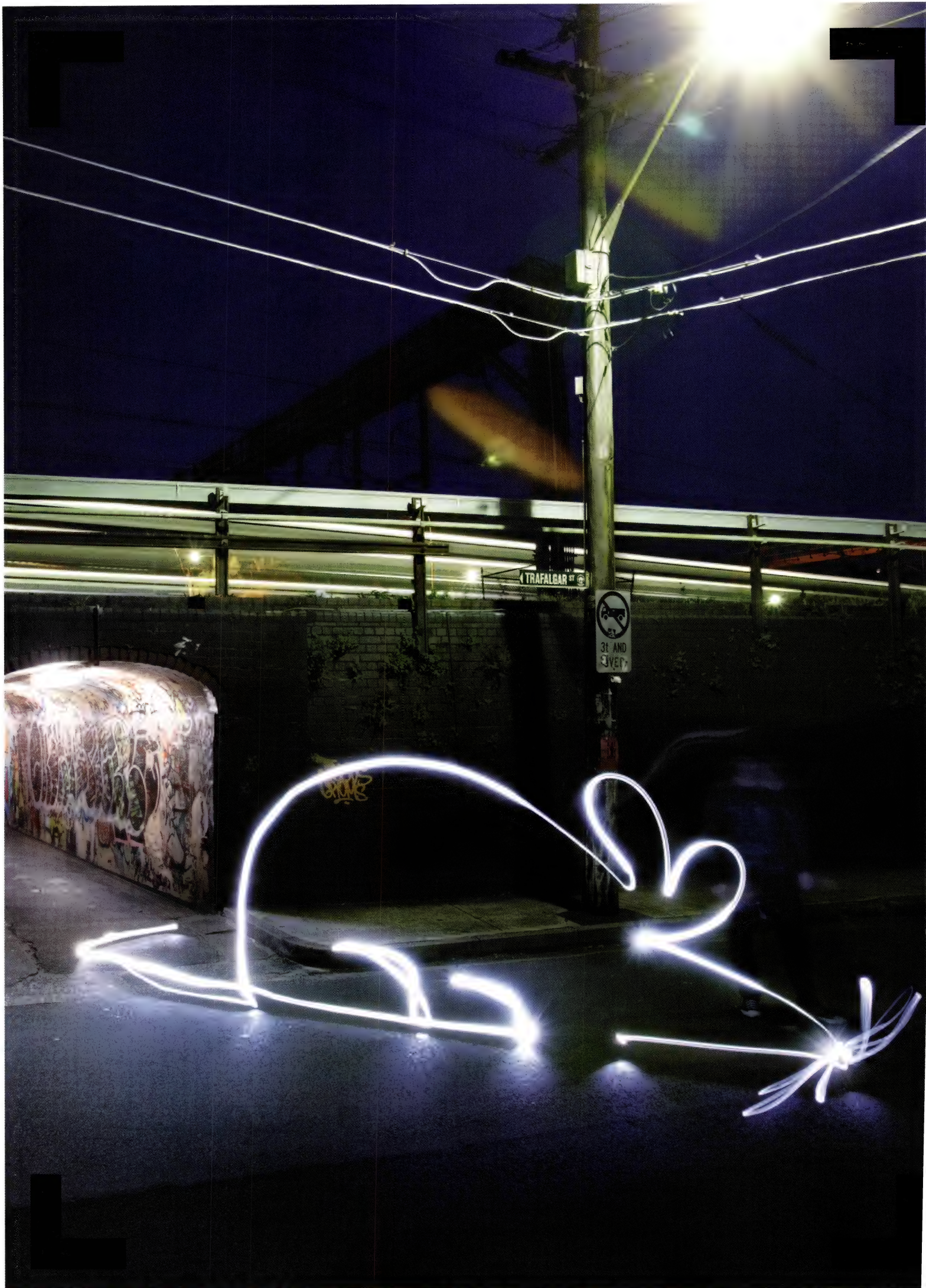
☀ Saima's Tip:

It's common a mistake to think that by squeezing a whole lot of stuff into a scene it's going to make the shot better. Usually the main subject suffers as a result.

TITLE: UNTITLED

PHOTOGRAPHER: HEATHER JENKINS

DETAILS: FUJI S1500 SLR



Ordinarily, a blurry photo is a mistake.

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Keep On Panning

RIGHT Roy Osborne took this shot of an ibis at Atone Park, Beechboro. He said: "As you can see from the trees being streaked, I followed it with my lens. I rather like this shot and on the day, I managed to get a few shots of them in flight." I think your panning effort is good. While the bird isn't sharp, the movement in the background is most effective. Panning requires a lot of practice and it can be 'hit-and-miss'. However, an f-stop of 22 (if possible) will help to get a true panning effect, and don't forget to use the sequence mode to increase your options.

✨ Saima's Tip:

Moving subjects and action scenes are the most difficult to capture well, so don't expect to master techniques such as panning overnight. Just keep practising!

TITLE: BLACK-HEADED IBIS IN FLIGHT
PHOTOGRAPHER: ROY OSBORNE
DETAILS: PENTAX K200D, SIGMA 28-300MM LENS @ 220MM FOCAL LENGTH, 1/250S @ F/13, 200 ISO



Faster Shutter Speed

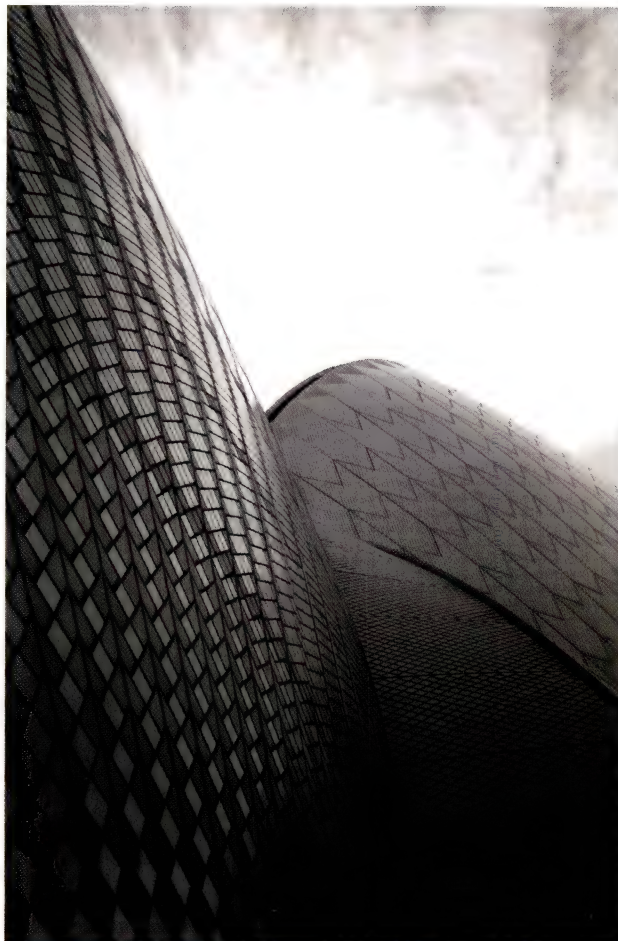
RIGHT David Williams noticed that "The robin was using a dead tree to cross some open ground between two groups of snow gums. It took several attempts to get the robin at the right angle to show the eye, breast colour, grey lower tummy feathers and back. Previous shots only captured one or two of these features". That lens setting is effectively more like a 500mm plus lens - in traditional terms - so a 1/400s shutter speed is just not going to compensate for any movement. Your robin image is not bad for the situation, but not sharp enough to stand up to any serious enlargement. The colour is good and we can see the features you mention, but the head, eye and chest are just not clear enough.

✨ Saima's Tip:

The sharpening feature in software is designed to increase edge contrast and works best with images which are already sharp; it won't make a soft image sharp.

TITLE: FLAME ROBIN, BOGONG HIGH PLAINS
PHOTOGRAPHER: DAVID WILLIAMS
DETAILS: CANON EOS 40D, CANON 100-400MM LENS @ 340MM FOCAL LENGTH SETTING, 1/400S @ F/5.6, 500 ISO, SHARPENED IN CANON PROFESSIONAL AND CROPPED FOR PRINTING





Go For HDR Option

LEFT Lisa Enever wrote: "I am sure you can see this is the Sydney Opera House. I wanted to get a slightly different perspective from the usual shots of this amazing building." You have to remember that the Opera House is one of the most photographed icons in Australia, and that there are very few perspectives which haven't been taken of it. I have seen this sort of angle of view many times before, but what made it more effective in other shots was the lighting, which is just not as good here. The result is that the sky has overexposed and a lot of detail has been lost, while the lack of light on the right 'wing' of the building is just deadening. You could well have tried to make an HDR shot which would give a more balanced effect from the different lighting conditions in different parts of the scene.

☀ Saima's Tip:

Looking at the some of the many great shots of a national icon can give you a good indication of what lighting works best, and when.

TITLE: A DAY AT THE OPERA

PHOTOGRAPHER: LISA ENEVER

DETAILS: CANON 400D, 1/400S @ F5.5, 100 ISO

More Research Is Needed

RIGHT Romano Olipitsch wrote: "As you can see from these pictures, I'm unable to print the size I need ie; 10x15in or 4x6in. There's no one available for help." Judging by the details from other shots sent in, the file sizes are a quarter of what the Pentax camera is capable of producing. So why is Romano working with such small files? He needs to check his camera's settings first, and also check his camera manual. I really recommend he find someone to help by doing some classes – ask a camera store - to learn how to use his cameras and his printer. The prints are pretty low level in quality and do not help his images at all. Most of the shots look like they need software adjustments; for example this quite reasonable peacock shot is dull and would look a 100 per cent better with some brightness and contrast adjustment.

☀ Saima's Tip:

There are forums on the web where people with problems can ask questions and other people are happy to help out with answers. You just need to search the web.



TITLE: WHITE PEACOCK

PHOTOGRAPHER: ROMANO OLIPITSCH

DETAILS: CANON 5D, +2 EV, 400 ISO

Positive Diminishing Returns

RIGHT Francisco (Paco) Lira wrote: "This shot wasn't set up. I was taking pictures on the ground and as I was getting up, I saw them standing one behind the other. I wanted to capture the birds as if they were just resting one behind the other, but I think I pushed the aperture a little too far. I hope you like it."

I do! I think it's most effective. Even with the wonky line of the bottom step, it is quite interesting and I like the contrast between the mainly white front bird and the dark, shadowy and slightly sinister look of the out-of-focus birds behind. The lighting on the diminishing lines of the steps also works well. I would suggest cropping on the right of the frame just to get rid of that slightly distracting metallic 'thing', but otherwise I think this shot is a very good effort. I also loved your dog shot, "Fetch", as well. Nice work.

✨ Saima's Tip:

Getting down on the ground and shooting up gives a whole new dimension on the world we live in.

TITLE: UNTITLED

PHOTOGRAPHER: FRANCISCO LIRA

DETAILS: CANON 7D, EF 100MM F/2.8 L MACRO LENS, 1/250s @ F/2.8, 100 ISO, NO FLASH



Check Printer Colours

ABOVE This was one of Graeme Parsons' first efforts at capturing fireworks using the 'bulb' setting. He wrote: "I'm pleased with the results achieved. Do you feel they would have been better if I'd used a 50mm lens to get a broader view, or is it better to stay in close?" I'm not sure what's going on here, but it's hard to believe all those fireworks were red! The multiple burst effect is great, but the colour isn't. It looks like you've used a red filter or your inkjet printer ran out of a complementary colour, and this was the result. Whatever the reason for all the red, it looks wrong.

✨ Saima's Tip:

Most spectacular fireworks shots look best on a larger-than-postcard-sized print.

TITLE: AUSTRALIA DAY

PHOTOGRAPHER: GRAEME PARSONS

DETAILS: NIKON D80, 70MM FOCAL LENGTH, 6.5s @ F/8, TRIPOD WITH REMOTE, NO ADJUSTMENTS



PHOTO ADVENTURES

with Darran Leal

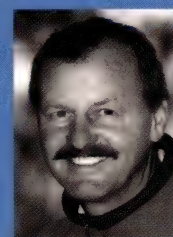
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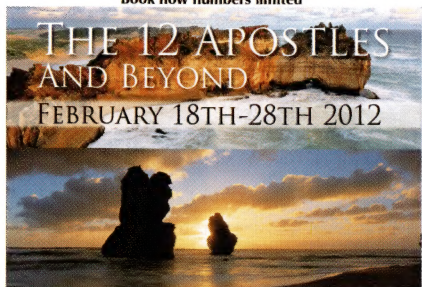


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Compact to Impact

Vicki Freer explains how one simple decision has led to a lifelong passion, and the hope of a new career.

Picking up my compact camera, I headed into the garden to take a photo of my Peace Rose, which was a gift from a friend. I wanted to share with her how pretty the rose was when it was in bloom. After taking the photo, I went inside to email it to her, but instead I found I was blown away at how beautifully the photo had turned out. I was overwhelmed with the natural, raw beauty I'd captured. I would never have thought that one photo could possibly have had such an impact on me. My life has changed from that day on. My world was no longer in black and white - there was pure colour in every single thing I saw. Photography became a part of me.

During the past year my journey into photography has been one of motivation, inspiration, creation, passion - and even at times frustration! I wish I'd discovered photography years ago. Dare I say it, even as far back as the "darkroom days". The more I learn about photography the more it excites me. My appetite for knowledge is now insatiable. From the beginning I knew I wanted to make photography my work, not just a hobby, so I took small steps at a time to feel my way in that direction. I began by showing family and friends my images to see what sort of feedback I'd receive. Then, with their encouragement, I started to show other people. Then one day someone said to me, "It's not the camera that takes a great photo, it's the person." I had no prior knowledge of photography, but with those inspiring words it was time to retire my compact camera and upgrade. The man who sold the new camera to me is now my mentor. In fact he's a walking encyclopedia of photography and the knowledge he shares with me is invaluable. He makes me feel as though I've been studying photography for years. I also have more respect for photographers and their work. With my new camera in hand I invaded gardens, parks and native habitats.



IMAGE BY VICKI FREER.

LEFT Her passion for flowers led Vicki Freer to the challenge of macro photography and then the idea of a new career.

“As my love for ‘macro’ photography grew, I went from strength to strength...”

As my love for 'macro' photography grew, I went from strength-to-strength, becoming more confident and creative with every photo I took. My mind was like a volcano, exploding with creativity and imagination. Instinctively, I knew there was no turning back - photography was going to be my life's passion! I converted my spare bedroom into a work studio, bought a printer, and started to print and frame my work. To make my individual mark, I added an arty, funky edge to the borders of each frame.

To get my pictures out there, I started going door-to-door and shop-to-shop. Photography had unleashed this person I didn't know existed inside me. I am now driven, dedicated and inspired to do well. I've discovered patience is vital in this field of work (both in shooting, and in marketing) and it's something I've never had. However, photography has taught me

the meaning of the word 'patience'. You can wait for hours in the same position to get the right shot. It's been a bumpy ride to get where I am today, but what a ride! I wouldn't have missed it for anything. Yes, it's costly and time consuming, but if you want it badly enough the reward at the end is amazing. To have your photographs displayed in people's homes and to see the joy on their faces when they look at your work is priceless.

If you'd asked me 12 months ago what I thought I would be doing with my life, my answer would not have been 'working in photography'. Who would have thought that taking one simple photo with a tiny compact would have created a life-changing moment? But it's one which has led me on an incredible adventure into the world of photography and all the beauty which can unfold before the camera's lens. ✱

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Fujifilm FinePix Z900EXR
 Fujifilm's new FinePix Z900EXR features a 16-megapixel EXR-CMOS sensor, a 3-inch, touch-screen LCD, and 35-140mm (equivalent) zoom lens.
 > [Marinetti USA and 067 Tripod Heads Released](#)
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news »

2011 Ballarat International Foto Biennale

The exhibition program for the 2011 Ballarat International Foto Biennale has been announced. The month-long festival of photography will showcase the work of 22 Australian and international photographers, and a further 70 artists who will exhibit as part of the fringe program.

- > [Vivid Sydney](#)
- > [World Press Photo winners announced](#)
- > [Canon APMI Australia Professional Photographer of the Year](#)
- > [Australian For Life](#)

Profile: Ken Duncan
 Ken Duncan is one of Australia's best known photographers. Since establishing his own publishing company in 1980, Duncan has published in excess of 50 photographic books, the majority of which still reprint year after year.
 > [Profile: Daniel Linnet](#)
 > [Profile: Jackie Paronen](#)

Image Doctor
Image Doctor: To the Beach
 Hi Paul, every now and then a picture arrives that doesn't need much help at all. This is one of them. Three things make this a great photo. The weather, you ... more »

Nikon D5100 DSLR Announced
 The new Nikon D5100 features a 16.2-megapixel CMOS sensor and a 3-inch, high-res, vari-angle LCD.
 > [Leica X1 - Firmware Upgrade](#)
 > [Olympia TG-610](#)
 > [Ricoh CX5 Preview](#)
 > [GEI New Waterproof Mini Camcorder](#)

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events & exhibitions »

- > [2011 Woda Salon](#)
401 George St, Fitzroy Victoria 3005, Australia
15 Apr - 04 Jun, 2011
- > [Sony World Photography Awards and World Photography Festival & Exhibition](#)
London, UK | 28 Apr - 22 May, 2011
- > [San City Crime and Corruption in 20th Century](#)
Sydney
Corner Albani and Phillip Streets, Circular Quay, NSW | 01 May - 22 May, 2011
- > [The Evening at Home](#)
Phillip and Bridge Streets, Sydney | 01 May - 11 Sep, 2011
- > [PMA Imaging & Entertainment Expo & Conference](#)
Darling Harbour, Sydney | 23 Jun - 26 Jun, 2011
- > [Ballarat International Foto Biennale](#)
Ballarat, Victoria | 20 Aug - 18 Sep, 2011

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